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# THE BURLINGTON MAGAZINE

*for Connoisseurs*

*Illustrated & Published Monthly*

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# PICTURES LEFT BY VERON[illegible]
## BY DETLEV BARON VON HA[illegible]

THERE is in the Accademia at Venice a rather small, but masterly painting by Veronese representing the battle of Lepanto.[1] At this battle fought on the seventeenth of October, 1571, the Turks were beaten by a combination of the allied Christian fleets, to wit, the Venetian commanded by Admiral Sebastiano Venier, the Papal led by Marc-Antonio Colonna and the Spanish under the command of Don Juan of Austria. Veronese strove to produce something more than a technically correct rendering of the marine battle. He introduced the heavenly powers as taking part in the fight and thus raised the whole representation on to a transcendental plane. He represents the Virgin in the clouds surrounded by saints as assisting the [illegible] Alliance in their struggle with the [illegible]. St. Peter is the representative of the [illegible], St. James[2] of Spain, St. Mark of Venice [illegible] St. Justina appears as the patron saint [illegible] day that the battle was fought [PLATE II].

The painting to-day in the Accademia originally came out of the Church of S. Pietro Martire in Murano. Curiously enough no mention is made of its being there till Boschini does so in 1664. It is remarkable, in view of the unusual subject and the considerable aesthetic qualities, that Sansovino, as well as Stringa and Ridolfi should have overlooked the work while it hung in the above-named church. I should therefore be inclined to interpret their silence as suggesting that the picture did not hang in the S. Pietro Martire till 1664 when Boschini mentioned it. The silence before Boschini, as a negative fact, is important in view of an account by Ridolfi[4] (in 1648) of a picture which he saw in the house of Veronese's grandson Giuseppe Caliari—which fairly well agrees with the representation to-day in the Accademia. There is, however, one item of divergence, Ridolfi states that the Virgin is turned towards the Trinity, begging for shelter, whilst in our picture the Trinity is not represented at all. It is the Saints rather, who turn towards the Virgin. Many years ago, when I wrote my commentary to Ridolfi, I was inclined to take this divergence too

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[1] No. 212, canvas, height 1.67 m. [illegible]

[2] The figure in question, in the dress of a pilgrim, is given in the catalogue of the Accademia as St. Rochus (?), but the presence of this patron saint against pestilence seems senseless in this picture.

[3] M. Boschini, "Le Minere," 1664, p. 526.

[4] Carlo Ridolfi, "Le Maraviglie," ed. Hadeln, I (1914), p. 345.

[illegible] casa."

[6] Lorenzi, "Monumenti [illegible] storia del Palazzo Ducale," No. 772. [illegible] Veronese's composition expresses [illegible] the commission [illegible] "Vittoria così segnalata, [illegible] Divina benignità concessa all' Armate della [illegible] l'Armata Turchesca."

[7] Ridolfi, o.c. II, p. 35.

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# PICTURES LEFT BY VERONESE IN HIS STUDIO

BY DETLEV BARON VON HADELN

THERE is in the Accademia at Venice a rather small, but masterly painting by Veronese representing the battle of Lepanto.[1] At this battle fought on the seventeenth of October, 1571, the Turks were beaten by a combination of the allied Christian fleets, to wit, the Venetian commanded by Admiral Sebastiano Venier, the Papal led by Marc-Antonio Colonna and the Spanish under the command of Don Juan of Austria. Veronese strove to produce something more than a technically correct rendering of the marine battle. He introduced the heavenly powers as taking part in the fight and thus raised the whole representation on to a transcendental plane. He represents the Virgin in the clouds surrounded by saints as assisting the Triple Alliance in their struggle with the Turks. St. Peter is the representative of the Church, St. James[2] of Spain, St. Mark of Venice, and St. Justina appears as the patron saint of the day that the battle was fought [PLATE II].

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[1] No. 212, canvas, height 1.67 m., breadth 1.37 m.

[2] The figure in question, in the dress of a pilgrim, is given in the catalogue of the Accademia as St. Rochus (?), but the presence of this patron saint against pestilence seems senseless in this picture.

[3] M. Boschini, "Le Minere," 1664, p. 526.

[4] Carlo Ridolfi, "Le Maraviglie," ed. Hadeln, I (1914), p. 345.

[5] "Pitture, che rimasero morire di Paolo nella sua al casa."

[6] Lorenzi, "Monumenti per servire alla storia del Palazzo Ducale," No. 772. Observe how excellently Veronese's composition expresses the wording of the commission — "Vittoria cosi segnalata et illustre dalla Divina benignità concessa all' Armate della Santissima lega contro l'Armata Turchesca."

[7] Ridolfi, o.c. II, p. 35.



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the monumental character of the composition. This conflict is only to be explained by the theory that the work was eventually to be executed on a much larger scale.

We know that Tintoretto on this occasion also sprung a somewhat unsporting surprise. For, not waiting for either competition or commission, he painted the large picture without further loss of time and forced it upon the government in the guise of a present; and so there was nothing left for Veronese to do but to store his elaborate design in his studio to the day of his death. Thereupon the picture remained in the possession of his heirs until it was placed in S. Pietro Martire in the second half of the seventeenth century.

Another of the Veronese " relics " found in his studio after his death came a few years ago into the London market and thence into the possession of Conte A. Contini of Rome [FRONTISPIECE]. It represents a *Venus with a Satyr and a sleeping Cupid,* and is also so exactly described by Ridolfi as one of the works in the possession of Giuseppe Caliari that there can be no doubt as to its identity. Here also we are not dealing with a work of his last period. The style suggests about 1570 as its date. This picture induces us to call to mind a description of a picture which occurs in the correspondence between the Emperor Maximilian II and his ambassador in Venice.[8] On March 31, 1571, the ambassador writes that, obeying His Majesty's orders he examined a painting of Veronese. His opinion upon the picture—whose subject is not mentioned—is somewhat reserved. In a postscript the ambassador speaks of a second work of Veronese which the artist had in his studio and which was universally praised. He proceeds to give a description which fits the *Venus with the Satyr* belonging to Conte Contini.[9] The Emperor replied on the second of May from Prague. He requests the ambassador to enquire of Veronese the price of the picture. The Emperor, moreover reserves his final decision.[10] However, the purchase does not seem to have materialized, as the picture was still in the house of Giuseppe Caliari in Ridolfi's day. Boschini also mentions it as being there in 1660.[11]

Another of the Veronese " relics " was identified by me at an earlier date [12] to wit the large sketch for the *Paradiso* in the Museum at Lille. I also made the suggestion that the *Europa,* mentioned by Ridolfi, might be the painting in the Galleria Capitolina in Rome. I would like to add here as a further hypothesis that the *Judgment of Solomon* in Bridgewater House be the eight foot long picture of which Ridolfi speaks. This painting, which was executed in great part by Veronese's assistants, was formerly larger than it is now. An engraving by L. Croutelle in the Galerie du Palais Royal shows the composition in its original state.

[8] " Vienna Jahrbuch," XIII, part 2, p. vii seq.

[9] Non restarò di dire alla Maesta vostra come Paolo Veronese, pittore, ha un quadro nel quale vi è una Venere, che scherza con un Satiro, et da un canto vi è un dio d'amor, che dorme, il qual quadro vien lodato assai dall' universale.

[10] Quod ad picturam Pauli Vironesis attinet, acquiescimus iudicio tuo; volumus autem, ut ex eodem pictori deligenter cognoscas, quanti operam suam (sic) aestimet. Ubi id cognoveris nobisque tabulae scu picturae precium significaveris, quid abs te fieri cupiamus, literis tibi nostris ostendimus.

[11] M. Boschini, " Carta del Navegar," 1660, p. 665.

[12] " Jahrbuch der preusz Kunstsammlungen," xl., p. 119 seq.

# A TITIAN FOR WORCESTER, MASSACHUSETTS

BY RAYMOND HENNIKER-HEATON

IN recent years there has been evident a greatly increased interest in the late works of Titian, and no doubt the main reason is that students have come to see that Titian in his later years realized himself more fully than when he was young or middle-aged, and that only towards the end of his long life did all the many influences to which he had been subject fuse together and result in a style altogether new.

Unfortunately, we know only of a few of these quite mature works, and the discovery of unpublished ones is extremely rare.

Two or three years ago the *Portrait of a Man*[1] painted in about 1560 appeared at Christie's, and was later sold by Messrs. Knoedler to Mr. Epstein, of Baltimore. Another work, the painting of *A Bishop and St. Francis* [PLATE], came to light in England last year, and has now been acquired by the Worcester Art Museum in the United States. The date of this picture is probably a little later than that of the Mond *Madonna and Child* in the National Gallery. Baron von Hadeln gives it to the year 1665. The subject of our picture is a bishop in his robes in an attitude of prayer, with a saint in front of him. The bishop, not very spiritual-looking but a pleasant-faced old man with a white beard, is a trifle pompous and performs his office in a perfunctory way. In contrast is the St.

[1] See " An Uncatalogued Titian," by R. R. Tatlock. THE BURLINGTON MAGAZINE, Nov., 1925.



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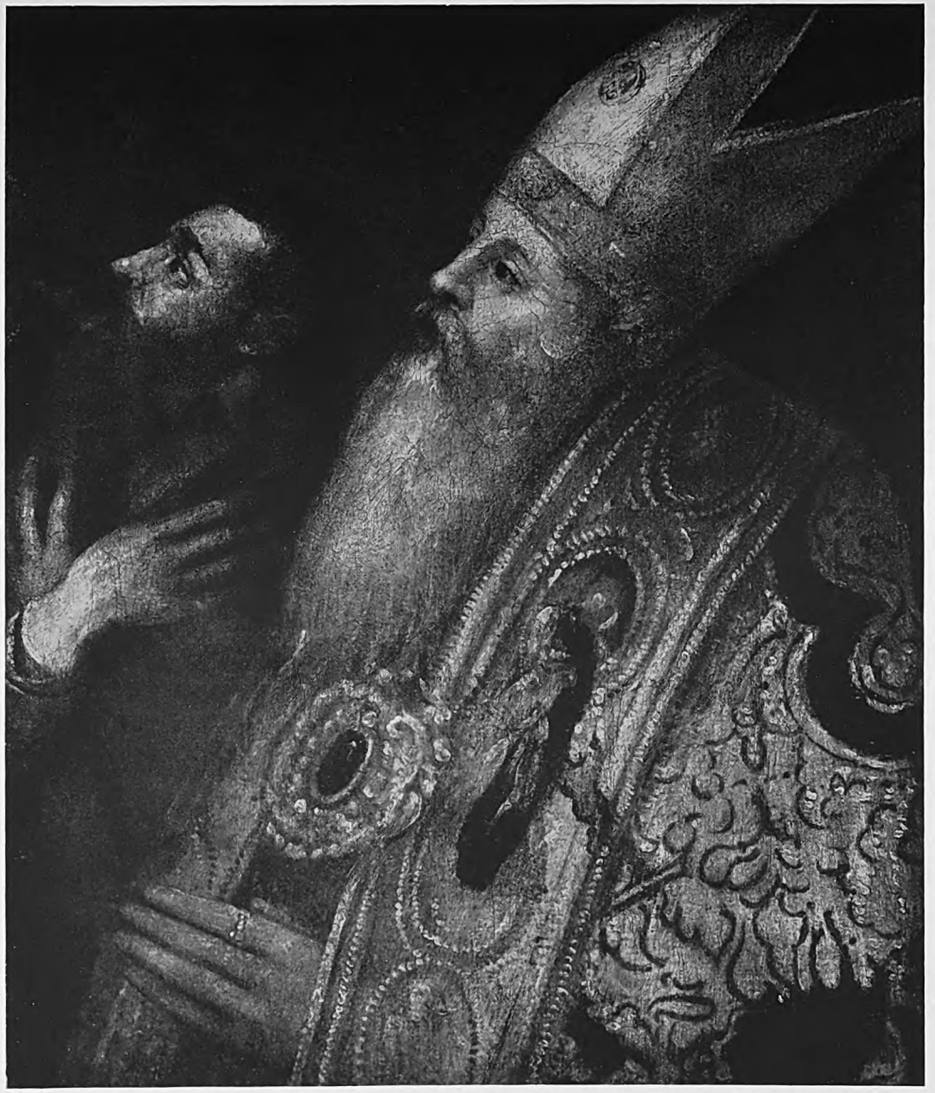
*The Battle of Lepanto*, by Veronese. Canvas, 1.67 by 1.37 m. (Accademia, Venice)



*A Bishop and St. Francis*, here identified as by Titian. Canvas, 76 by 63.5 cm. (Worcester Art Museum, Mass., U.S.A.)

Plate II. Pictures left by Veronese in his studio

A Titian for Worcester, Massachusetts

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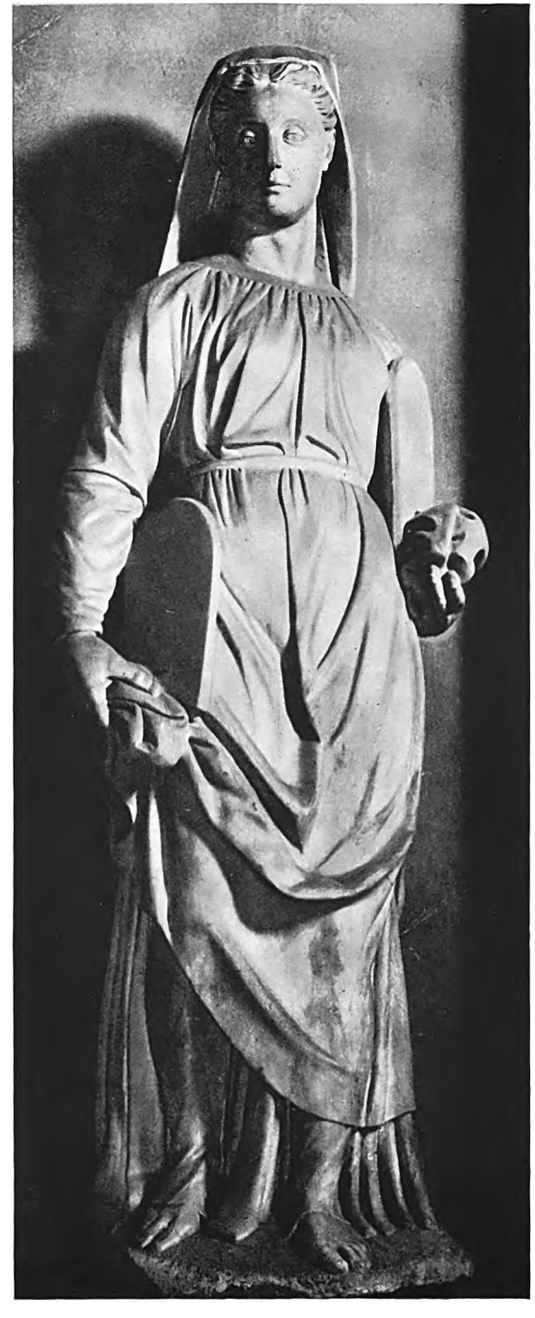
*A—Madonna,* by Vincenzo Danti. Marble. (Sta. Croce, Florence)

*B—Pluto,* by Domenico Poggini. Bronze. (Palazzo Vecchio, Florence)



*C—Lex,* here identified as by Domenico Poggini. Marble. (Palazzo Medici-Riccardi, Florence)

Plate I. Forgotten Sculptures by Domenico Poggini

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Francis, with face upturned and hands crossed on his breast. The simplicity and intensity of this passage is evident even from the photograph. Indeed I know of nothing by Titian more emotionally sensitive than the head and hands of this saint. The broken tones of dull, and at close range, almost putty-coloured pigment give out the extraordinary sparkle common to all very late Titians. The contrast between the two figures represents Titian the psychologist. Although the bishop is obvious in character in both type and treatment, the figure has decided grandeur of form and dignity of line. The robes of amber tones are brilliantly painted.

The composition has an effect of completeness in subject matter, yet it must give generally the impression of being a detail of a larger picture. Though one may have theories as to the character of the whole design, any speculation of this sort would serve little purpose. As the Worcester picture is so late, it is likely to have been part of a large altar-piece never finished and discovered in the artist's studio at his death; and it may have been a section that Titian had completed or carried farther than the rest, and therefore preserved.

# FORGOTTEN SCULPTURE BY DOMENICO POGGINI

BY ULRICH MIDDELDORF AND FRIEDRICH KRIEGBAUM

THE activities of Domenico Poggini and of his elder brother Gian Paolo are still somewhat shrouded in obscurity. Although we are fairly well informed concerning their medal work, it is difficult to find traces of other craftwork executed by them. It is to be regretted most of all that we know so little of the larger plastic work of Domenico, which is so highly praised by Vasari and which must have been in high repute in its day, as Domenico, together with the most reputable sculptors of the time, was repeatedly called in to execute large festival decorations.[1] At all events the known work of Domenico Poggini has recently been enriched by the discovery of an additional work, the bust of *Virginia Pucci-Ridolfi* in the Bargello at Florence, which proves to be a fortunate complement of the signed bronze statuette in the study of the Palazzo Vecchio, and of the *Muse*, also signed, of 1579 in the Bargello.[2] Every work that can be added to the œuvre of Poggini is to be welcomed, particularly as the analysis of his art on the basis of these three works is fraught with considerable difficulties.

In a niche upon the top landing of the stairs which lead to the Gozzoli chapel in the Palazzo Medici-Ricardi stands a life-size marble statue of a woman with two tablets in her hands; this is probably a personification of Lex with tablets of the law [PLATE I, A]. This statue is a characteristic example of Poggini's work. Bad lighting is probably responsible for the fact that the work has not been recognized as his; a photograph was the only means of establishing its origin with any certainty. There is no need to produce tiresome proofs for this attribution; even a hasty comparison with the *Muse* in the Bargello is sufficient to establish its correctness. The unusual pose, of which the strongly projecting shoulder and the undecided attitude are characteristic, the individual formation of the head, the thick short hands, and the form of the drapery folds—all these details, so alike in both the figures, are only possible in two works from the same hand. Nor does the bust in the Bargello contradict the new work; it is related to it by the same likeness which it has in common with the statue in the Bargello.

Nevertheless certain differences are to be noted between the two statues, and we are forced to assume that a lapse of time separates their origin.

The marble treatment of the *Muse* is strangely heavy and descriptive, and the artist has somewhat pettily striven to worry out a mass of details to which he has sacrificed the polishing of the main surface. The execution of the *Lex* is contrasted by its greater breadth, the drapery falls in folds of higher relief, and the forms are coarser and emptier. Here, as in the case of the bust of *Virginia Pucci*, no details could afford to be eliminated by polishing the marble. As the statue of the muse is dated 1579, and as the bust in the Bargello must have been created shortly before 1568, the year in which the sitter died,[3] the creation of the *Lex* figure can be related in time to these two works, and can be placed as having happened shortly before the *Muse* and not too long after the bust.

[1] Compare the place in a letter of Vinc. Borghini (Gaye III, p. 163) where he speaks of acquiring Poggini's services for assisting at the execution of Michael Angelo's catafalco.

[2] Weinberger, Zeitschr. f. Bild. Kunst, Vol. 58, 1925, p. 231.

[3] Weinberger is in error in allowing for the possibility that the bust might be a posthumous work. It served as model for the bust on the tomb of Virginia Pucci-Ridolfi in Sta. Maria sopra Minerva in Rome, the author of which Sobolka (Thieme-Becker) suggests to be the young Cordieri (Corrado Ricci, Boll. d'Arte, Vol. IX, 1915, p. 374). As the sitter was born in 1540, the bust cannot have been created much before 1568.



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A further work which may be claimed for Poggini has the advantage of being more easily dated. It is the lovely marble bust of Francesco de' Medici I [PLATE II, B], which stands together with a whole row of other Medici busts, in the vestibule of the Uffizi. The inscription merely states Francesco to be the son of Cosimo I. From this is to be gathered that the bust had its origin prior to his attainment of the Regency in 1564. On the other hand it cannot have been much earlier, as Francesco was only born in 1541, and the bust suggests that he had already attained the early 'twenties. The work is therefore closely related in time to the bust of Virginia Pucci, and is perhaps even a few years earlier. Certain superficial characteristics connect the two works; the peculiar termination to the bust, the lack of plasticity with which, suiting the Spanish costume, the articulation of the shoulders is treated, and the careful execution of the ornaments to the costume, the exact and yet finely differentiated representation of the ruff, these are all details also obvious in the Florentine work. The turn of the head and the somewhat fixed dreamy distant gaze are also common to both works. Most convincing, however, is the similarity of the detailed chisel work, the smooth and unifying treatment of the surfaces, and the certainty of the flow of the lines of eyebrows, eyelids and above all of the lips. The fact that the general impressions of the two works are so varied is to be explained by the circumstance that they are both obviously very true portraits. This attribution, which, at the first view, might seem somewhat daring, is also confirmed by a comparison with the two female statues.

We can only now correctly guage the possibilities of Domenico Poggini as portraitist by virtue of this new find. He is perhaps the only one of the Florentine sculptors who can be compared in this capacity with the Florentine painters of the sixteenth century. This is based on the fact of his work as a medallist, which must have made him more accustomed to portraiture than the other sculptors. One is tempted to compare him with Bronzino, who for his time, as well as for that of his followers, set a standard in Florentine portraiture. Apart from the greater realism there are various traits which relate the busts to Bronzino's portraits. Bronzino was equally concerned with the representation of costume. One may recall the marvellous dress of Eleonora of Toledo in the famous Uffizi portrait, the remains of which were actually found in the coffin of the Duchess. The happy combination of individual characterization of the personality and ideal stylization is common to both masters. Bronzino's cold yet "slick" painting has its obvious counterpart in Poggini's meticulous treatment of the marble. Both artists particularly stressed unity and beauty of outline. It is strange that we have no contemporary documentation of Poggini's qualities as a portraitist. It is, however, to be assumed that this want will be supplied in the course of time, and that other portraits from his hand will be found which to-day pass under some other name.

As the result of the above considerations we must conclude that Poggini's development has been of a peculiar nature. The step from the busts to the statue of the *Lex* is clear, but the tentative work exhibited in the Bargello figure is a mystery. In this instance one would sooner have expected superficial and mechanical methods. Perhaps it can be explained by the fact that as he grew older Poggini refrained from executing sculpture in the grand manner, and devoted himself exclusively to the art of coins and medals. In this case the *Muse* would be the work of an artist whose technical feeling for marble had been spoilt by finicking with wax and die cutting, and who returned to the chisel only by way of a change.

It is of interest that the statue in the Palazzo Medici gives us a glimpse into the formation of Domenico Poggini's style. It would appear that he was in this case influenced by Vincenzo Danti, a much more important artist, though ten years Poggini's junior, who at this time—i.e., the 'sixties—stood at the height of his powers and fame.[4] Poggini was at that time in close contact with him. During the years 1564 and 1565 they both worked at large decorations for the tomb of Michael Angelo and for the wedding of the Grand Duke Ferdinand I. The rich but severe and slightly

[4] After the failure of the model for the fountain in 1559:—
March, 1560, Moses relief in the Bargello completed.
January, 1561, bronze sportello in the Bargello completed.
Chronology of bronzes, extracted from the Florentine State archives by Dr. Kriegbaum:—
1561, the Victory group in the Bargello.
1564, the group for the mourning decorations at Michael Angelo's funeral.
1565, the decorations for the wedding of Francesco dei Medici.
1566, the tomb in Prato.
Before 1568, the statues of Aequitas and Rigor for the Uffizi.
Shortly after 1568, the statue of Cosimo I, belonging thereto and now in the Bargello.
About 1568, the large Madonna in S. Croce stated by Vasari to be in hand. (It is permissible to identify as one and the same work the Madonna with the three months' old child mentioned by Vasari and the Madonna 4 ells high in the Episcopal Palace mentioned by Borghini Riposo on page 521).
1571, follows as last big work the bronze group of the Battistero.



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abstract treatment of the drapery of the *Lex*, almost bronze-like in its texture, is probably the result of Danti's proximity. The latter's *Madonna* in Sta. Croce [PLATE I, A] and the flowing cloak of the statue of Cosimo I in the Bargello may be offered for comparison. Both these works of Danti's may account for the somewhat dead and heavy poses of Poggini's female figures and also for the massive build of the bodies and the coarseness of limb proportion.

On the other hand Poggini cannot be classed as a follower of Danti; his is a case of a purely superficial and transitory influence. Neither of the busts possess any traits that can be compared with Danti's creations, nor does any basic relationship exist between the statue of the *Lex* and any work of Danti's.

Concentrating on the likeness and endeavouring to realize individual characteristics, Poggini here also is far removed from the severity and monumentality of Danti's style. This is a fundamental difference.

In Danti we have an expression of the idealized style of the Michael Angelo school in its finest and most cultivated but also its latest phase, whereas in Poggini can be traced strivings which are slowly paving the way for the coming baroque style.

It would seem that Vasari had grounds for so often making mention of Poggini in his "Lives," and on these occasions noting his activities as a sculptor of stone; and it also seems right that Borghini should on occasion recount that Domenico Poggini eagerly grasped every opportunity of keeping "his hand in" pure sculpture whilst in Florence, that centre of all joyous creative activities.

We are in the position to increase the number of his large figures by one other important piece; and this is all the more welcome, as it bears both signature and date and proves to be the earliest work by the artist that we know [PLATE II, A and C]. It stands—the figure of a youth over life size in marble—in the centre of Florence, in the much frequented Giardino Boboli, on the terrace of the Pegasus, opposite the new wing of the Pitti, and it can only have been overlooked by art historians, compilers of guide books and visitors because it is not obtrusively situated. Mention of the work is to be found in an inventory of statuary in the Boboli gardens made at the commencement of the last century, now in the Florentine State archives.[5] On the back of the base, in clear and beautiful characters, is engraved: DOMINICUS POGGINUS FLOR AURIFEX F. MDLIX. The lovely youthful figure possesses remarkable and unusual attributes. The attractively tied hair is decorated with a laurel wreath, and across the shoulders and breast lies a delicately waved ribbon incised with animals of the Zodiac. At his feet sits a creature of fable, half goat, half fish — the capricorno. It rests upon a quiver full of arrows lying on the ground, and the youth places a circlet of stars upon its head. These astrological symbols on the one hand, and on the other the obvious characteristics of Deity, would make the naming of this figure a difficult matter if the artist himself did not come to our aid with a sonnet written to his work which clearly states that we have to do with an Apollo. It is published in the "Impresa" of Ruscelli (Venezia 1584) as a sonnet by Poggini at the close of an article on the arms of the Grand Duke Cosimo I:—

Benfu grande, e pregiato il tuo valore
O, sacro Apollo contra l'empia fera,
Che gir ne fe tua chiara fronte altera
Tolto a i mortali un si tremendo orrore.
E quel, che già ti punse, e passò il core
Dorato stral, di che per la riviera
Dafne seguisti à te si dolce, e fera
Al crin ti riportò di Lauro onore.
Or hai per terza Impresa altera, e nova
Coronato il celeste Capricorno
D'oro e di gemme, e di virtù fregiato.
Maggior' è 'l merto tuo, maggior la prova
Rendendo à chi 'l nemica, oltraggio e scorno,
Per farlo come in Terra, in Ciel beato.

The artist, whose poetic powers even Vasari praised, here compares the Florentine Grand Duke to the Sun God in right courtly and humanistic manner; he was obviously projecting a glorification of his noble lord Cosimo I in the form of an Apollo statue which was to receive a prominent place in his palace or gardens. The capricorno is the "Impresa" of Cosimo I most frequently met with in Florence, since it was known that this symbol had also played a part in the horoscope of the Emperor Augustus, and the quiver denotes the young god, as does also the crown of laurels. In very much the same way Cosimo-Apollo appears in a medal by Poggini; it is in fact an exact reproduction of our statue[6] [PLATE II, D].

The *Apollo* was created in a year pregnant with events for the destiny of Tuscany. After the complete subjection of Siena, Cosimo played a considerable part in the victory of Spain over France, which led to the treaty of Cateau-Cambresis, and which gave Italy a prolonged peace and freedom from burdensome foreign dominion. The Grand Duke was at

[5] Section Fabbriche No. 3066, Inventario delle Statue dell' Imp. e R. Giardino di Boboli.

[6] S. Heiss, Medailleurs de la Renaissance, IX, p. 52. Avers: Cos. I, Bust to the right. Inscription: Cosmus. Med. R. Flor. Dux II. On the reverse: Integer. Vite, Scelerisq. Purus.



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the height of his power, and was doubtless agreeable to receiving homage suitable to a god. From this point of view our figure contains quite a piece of history, or rather it fixes an important historical moment, and from another viewpoint it is no less interesting as a document in the history of art.

It denotes a definite starting point for the development of Domenico Poggini's style, and gives us a first glimpse into its origins and the artistic forerunner on which it was based. It is hardly necessary to point to Michael Angelo's much-admired *David* standing outside the Palazzo Vecchio as the original model. The whole bearing, the youthful naïveté, the distant look, all the characteristics are common to both works; the *David* signifies for the Michael Angelo followers of the cinquecento a final formulation of the figure of adolescence. A difference lies, however, in the fact that the later artists had learnt to absorb more of the influence of the antique than had Michael Angelo, who grew up out of the quattrocento. There exists a certain return to more classical fundamentals, a striving after a purely static existence rather than for a strained and nervous dynamism. This also explains the eurythmic outlines so particularly pleasing in the back view [PLATE II, C]. The rôle of intermediary lay in the hands of Bandinelli and his school. After a period of exaggeration these tendencies soon exhausted themselves, and in the 'fifties an equilibrium was attained of which our Cosimo-Apollo is so excellent an example. Most of the parallels to our figure are to be found in the many-figured fountain on the Piazza Pretoria at Palermo which Don Luigi di Toledo had executed during 1554-55 by pupils of Bandinelli for his Florentine villa. Although the Poggini worked with Cellini as goldsmiths, our Apollo is not more related to him than can be accounted for by the common influence of the decade with its static monumentality, even though Poggini had dedicated a sonnet to the Perseus on the occasion of its unveiling in the Loggia del Lanzi.[7]

The close relationship that can thus be traced to exist between him and this group of artists is a proof of the ease with which Poggini the sculptor assimilated influences. Vasari himself realized this when stating that the goldsmith exerted every nerve to imitate the rarest and best sculptors. It is therefore not surprising to find that in the course of the next decade our artist was coming into contact with yet another circle, to wit, that of Ammanati and his pupils, who was for some years employed upon the Neptune fountain in the Piazza della Signoria. Domenico Poggini was allowed to collaborate with this small group, assimilating their tendencies towards the elimination of details, the development of broader plastic conceptions, and the introduction of an intensified sense of movement, for we know that he supplied in 1571 the admirable bronze of the striding *Pluto* for the study of the Grand Duke in the Palazzo Vecchio[8] [PLATE I, B]. The progress made since the *Apollo* of 1559 is obvious. Movement rather than plastic values is now the dominating note; each limb is instinct with momentary tension, the whole body is poised in the act of stepping forward. These were the new principles that were gaining ground in Florence at this time, and which the young flame Giovanni Bologna was later to develop with such intensity. The Muse in the Bargello, the latest dated work, is, however, an illustration of the fact that the influence exerted upon the artist by the Ammanati circle was somewhat forced. This work exhibits traces of a return to methods peculiar to the goldsmith; witness especially the treatment of the light and many-folded draperies. Though in the treatment of the standing pose of this work we can trace an obvious return to the study bronze, it is astonishing to note the extent to which the artist returns to the fifteen year earlier *Apollo* in the delicate graphic execution of the head.

It is this change which has made the attribution of a positive date for the excellent bronze of the Salting collection[9] such a difficult matter; except for the absence of drapery it is a faithful repetition of the study piece, but must nevertheless be considerably removed in time from the Florentine bronze on account of the very different treatment of the modelling, particularly of the head. Until now there has been considerable doubt as to whether the piece was created much earlier, and whether the study work really was a later copy executed for the Grand Duke. This supposition is, however, quashed by the appearance of the new *Apollo;* the pose of the Salting bronze bears no relationship to it, in spite of the similarity of the heads. The distance separating the work from the study figure in the time dimension must

[7] Reproduced in C. Milanesi, I Trattati dell' Oreficeria e della Scultura di B. Cellini, Fir. 1857, p. 409. Closer relationship with Cellini (the hair of Perseus) is established by the signed and dated (1554) marble statue of a *Bacchus* in the collection G. and F. Blumenthal, New York, whose catalogue (Paris, 1926, Vol. II, plate xliii) by St. Rubinstein-Bloch has only just recently reached me. Otherwise the similarity between the *Bacchus* and the *Apollo* is very considerable; a similar but opposed movement. The head is the chief documentation that the attribution of the Virg. Pucci bust is correct.

[8] Fir. Archiv. di Stato. Fabbr. med. 5 Tc. 30, payment for the "Figura di Bronzo del Poggino."

[9] See Bode, Bronze statuetten Vol. II, pl. 141. The female statue here reproduced is not by Poggini, but by a pupil of Ammanati, as yet unnamed.



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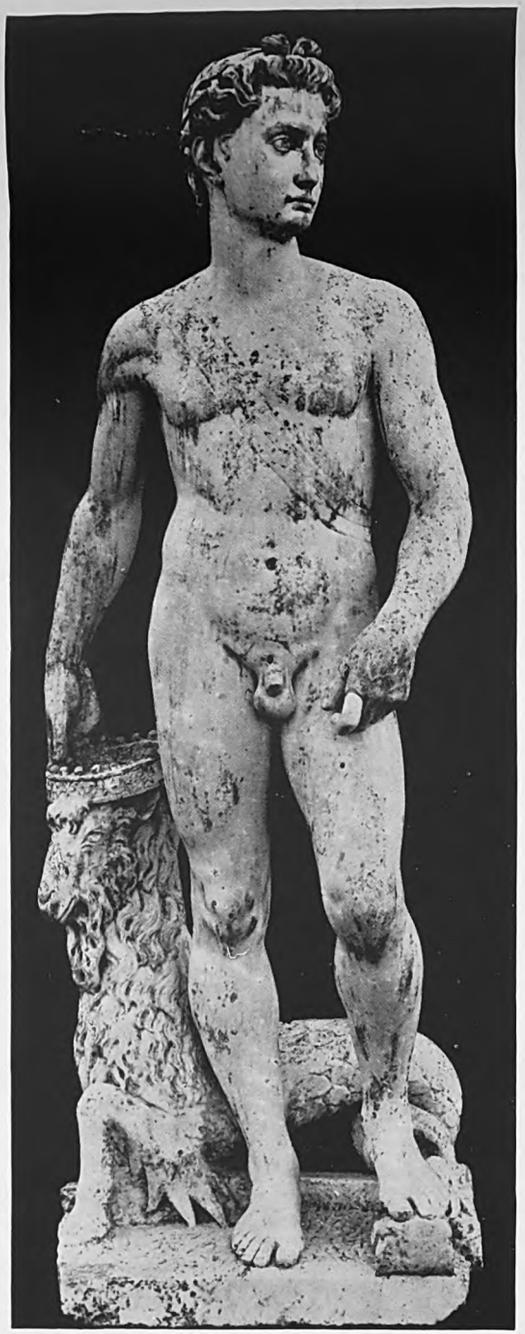
A, B—



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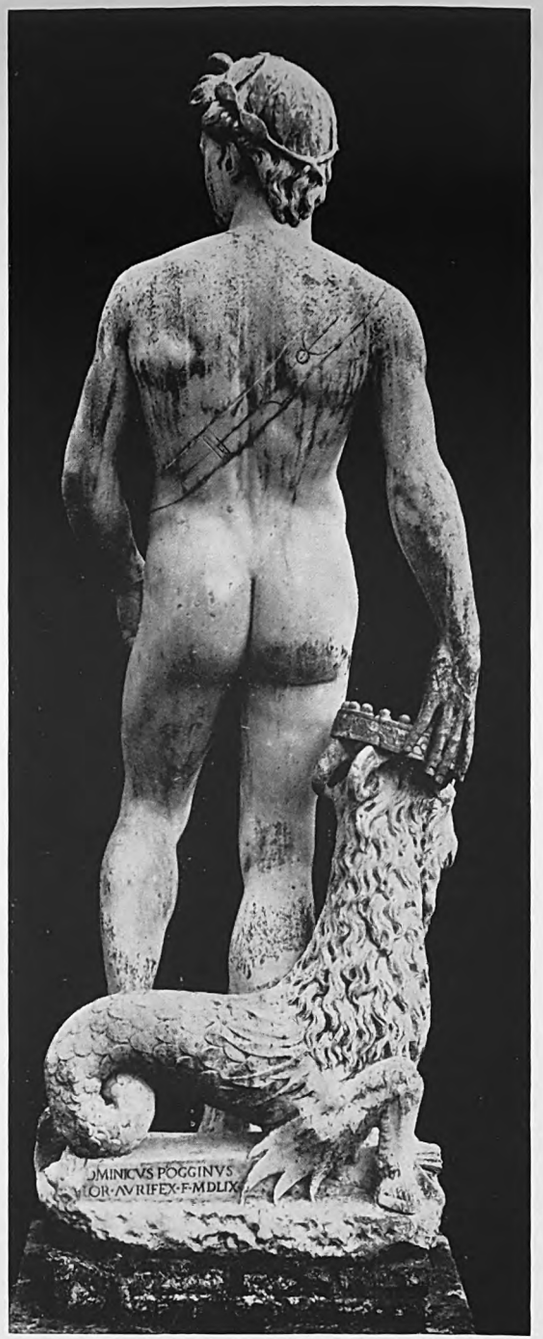


D—

—E

*A, C—Apollo,* by Domenico Poggini. Marble, two views. (Boboli Gardens, Florence). *B—Francesco de' Medici I,* here identified as by Domenico Poggini. Marble bust. (Uffizi, Florence). *D, E*—Medal of Cosimo de' Medici I, by Domenico Poggini. (Bargello, Florence)

Plate II. Forgotten Sculptures by Domenico Poggini

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*A—The Last Supper,* by Giotto. Fresco. (Arena Chapel, Padua)

*B—The Last Supper,* by Giotto. (Alte Pinakothek, Munich)

Plate I. The supposed " Painter of St. Stephen "—II

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place it later rather than earlier. It appears to us to have been created in the last years of Poggini's Florentine activities. The artist was called to Rome in 1585 in order to enter the services of the Pope. This last Florentine work gives us the clue to this call. Poggini had remained on the crest of the wave of his time, and could thus, in the somewhat sterile atmosphere of the eternal city, be looked upon as a welcome innovator.

# THE SUPPOSED "PAINTER OF SAINT STEPHEN"—II

## BY PHILIP HENDY

### THE SIX SCENES FROM *THE LIFE OF CHRIST* BY GIOTTO

THE six scenes from *The Life of Christ,* which have recently become generally attributed to the supposed "Painter of St. Stephen," were first publicly reunited by Sirèn.[1] It was he also who pointed to the internal evidence which relates something of their history. The gap among the episodes represented between *The Presentation in the Temple,* now at Boston, and *The Last Supper,* now at Munich, proves that there were originally others—probably six others, since it was the convention to represent twelve—in the series. This original number makes it impossible that they should have formed, as is still often suggested, the predella to an altar-piece; though they might conceivably have been arranged in rows at the back of such a double altar-piece as Duccio's *Maestà* at Siena. It is far more probable that they were the panels of a cupboard or shrine, as were the similar series made by Taddeo Gaddi for Santa Croce, now in the Accademia at Florence. The series under discussion also comes from a Franciscan church, for in *The Crucifixion* at Munich, St. Francis kneels at the foot of the cross. On the other side kneel a couple who must be the donors, a man in deacon's dress—not unlike Enrico Scrovegni, who commissioned Giotto's Paduan frescoes, but still more like the Bishop of Assisi in the Magdalen chapel—and a woman in a plain robe with a scarf on her head. It is more than a century since three at least of the panels left Italy, for those at Munich were acquired by King Maximilian of Bavaria in 1813.[2] He bought them from a Count Lucchesi.

Sirèn held Giotto to be the painter, but later writers have not endorsed his opinion, and it is the growing tendency to remove them even from Giotto's workshop which urges me to examine the claims of the "Painter of St. Stephen." For these panels appear to me to be among Giotto's most beautiful works. Giotto is one of the great phenomena of modern history, and we cannot afford, because it is wrongly labelled,[3] or because we have been told to be wiser than official catalogues,[4] to pass by a single one of his creations.

One cannot but suspect that opinions would be different if the two pictures now in American museums were exchanged for those at Munich. The panel in the Metropolitan Museum is clean and not very seriously damaged: that at Boston is in a condition very nearly perfect. But even those European critics who have seen the panels in America are naturally swayed by those with which they are more familiar.

The filthy condition of the panels at Munich cannot be too much stressed. It alters their whole aspect and conceals all their qualities from a casual glance. In the first place a heavy oil varnish covers them like a dusty veil. It has bloomed to a mauve-grey colour, so that the gold of the grounds and of the ornaments looks at first sight like very cheap and very tarnished gold paint. Underneath the gold is still in good condition, darned here and there in small patches, but never overpainted. Some beneficent accident, which has knocked the varnish from the halo of the disciple drinking in *The Last Supper,* has revealed all its original brilliance. And this varnish was applied over a great quantity of dirt. *The Last Supper* [PLATE I, B] has been cut down and is perhaps the dirtiest of them all, the upper part especially spotted with filth. Some indolent vandal has amused himself by picking with a pin at the little spots of gold in the mosaic of the balcony represented at the back of the scene—perhaps one of those little boys who still hoot and leap-frog in the Italian sacristies. Another has set himself to unnecessary restoration so clumsy that the re-painted blue-green skirt of Christ overlaps the table with a coarse smear. The robes of Judas, which are of the loveliest green above, are re-painted below the bench in a quite different hue. Yet beneath all this the colour and the craftsmanship still keep their extraordinary subtlety, the forms and the composition retain their massive perfection. A comparison with Giotto's fresco of the same subject at Padua [PLATE I, A] is entirely to the panel's advantage. In each the artist has had to represent on a surface almost square a double

[1] *Giotto and Some of his Followers* (1917), I, p. 79.
[2] *Katalog der Älteren Pinakothek zu München,* 1925, p. 62.
[3] Metropolitan Museum, No. G433S-1, *The Epiphany* is described as of the School of Giotto.
[4] Munich, Älteren Pinakothek, No. 643, *The Last Supper,* No. 667, *Christ on the Cross,* and No. 5295, *Christ in Limbo* are attributed to Giotto.



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line of figures sitting at a long table, which imposes itself horizontally. At Padua we are able to see above the room and over the top of the roof, where birds are posturing. But this breaks up not only the space but the composition, and there is still left above the seated disciples a disproportionate area of blank wall. In the panel the introduction of a balcony running round the three visible walls of the room completely removes their monotony, and with its gay mosaic of black and red and gold relieves the massiveness of the figures below. Its Renaissance character is in marked contrast with the architecture of the Paduan fresco, and more than anticipates the buildings in Giotto's frescoes of Santa Croce. Did any of his closest followers make use of forms like this? There is a similar improvement in the grouping of the figures. Christ is no longer crushed into a corner, indicated only by a superior nimbus; he predominates before all the figures; and the action of Judas is better distinguished. The parallel ranks of the disciples no longer run abruptly against the right-hand border of the fresco: three of them now sit across the end of the table, though science is still lacking in the construction of the space. Their features are the same, perhaps more lovely, and their forms, rounder in outline and softer in the folds of their draperies, are no less forcibly sculpturesque. The nimbuses are boldly displayed, as is proper in a religious decoration, but with more taste than at Padua. They fall not into a monotonous regularity of two parallel lines but into a rhythmic undulation: and this time no disciple presents to us nothing but the back of his head, his face muffled by his own halo. Writers have too often singled out Giotto's draughtsmanship as the significant feature of his art, forgetting that form does not present itself without colour nor colour without form. Perhaps the greatest artists are those who have most nearly identified the two. The purity of Giotto's brush is as much a tool of his expression as the penetration of his pencil, which is not always in his frescoes as perfectly successful as the critics of his panels pretend. It is as much in their cool tints as in their plastic lines that the frescoes of Padua are the pure ancestors—through Angelico perhaps—of those at Arezzo. In Giotto's Uffizi altar-piece there is a heavier gorgeousness of red and green which finds a more brilliant echo in this series of panels. The predominant hues are the same pale green and pale pink which can be seen in perfect condition in the *Presentation* at Boston. The architecture of *The Last Supper* is formed of these colours relieved by black and scarlet and gold, and among the figures they alternate with darker hues.

I have chosen *The Last Supper* to discuss at such length because of those at Munich it is least repainted, and because it has been singled out by another critic to point an argument the other way. Van Marle[5] says of it: "The background of *The Last Supper* is identical with that in the fresco of the *Wedding at Cana* in Padua; we find the same attempt at perspective, but the artist has not succeeded so well as Giotto in depicting the difference between the two rows of figures sitting facing each other at table." There seems to be some confusion here. The fresco of *The Marriage at Cana* at Padua has not "two rows of figures sitting facing each other at table." Just beneath the ceiling, however, in that scene is a gallery running along the three sides of the room; but it has Gothic finials placed at intervals on its topmost line, the panels are pierced by three rows of Gothic quatrefoils to form a stone grill, and the supporting consoles are of Gothic design. The difference between these two galleries helps us to date the Munich panel, which is evidently of considerably later date. Below the gallery in the Paduan fresco is a band of Gothic design, and beneath that a striped hanging which reaches to the floor.

*The Crucifixion* [PLATE II, A] at Munich is the most damaged of all the panels. Here the gold background plays a prominent part, and so, when it turns under the bloomed varnish to lead, the whole picture is affected with its gloom. Underneath, however, it is little damaged. But on this the vandal with the paint-brush has been still more clumsily at work. Every outline has been thickened, every fold gone over, with paralysing results: the draperies of the two women who support the Virgin are largely re-painted, the head of that on the left is entirely new. Yet it is difficult to believe that if all this were removed much restoration would be found necessary. In the body of Christ and in the figure of St. Francis, with its habit of faded rose, we can still follow within the now feeble outlines the firm, fine strokes of the original brush. The tempera medium was never used with more exquisite subtlety even by Fra Angelico. Putting aside all the details of form and execution, will anyone submit that this design is inferior to that of the fresco at Padua? The latter indeed is one of Giotto's poorest compositions, singularly lacking in the significance and concentration which usually endow his scenes. In the panel the scene is completely and most happily remodelled.

*The Entombment* is one of the greatest of the Paduan frescoes, and it is impossible to say

[5] *The Italian Schools of Painting*, III, pp. 188-9.



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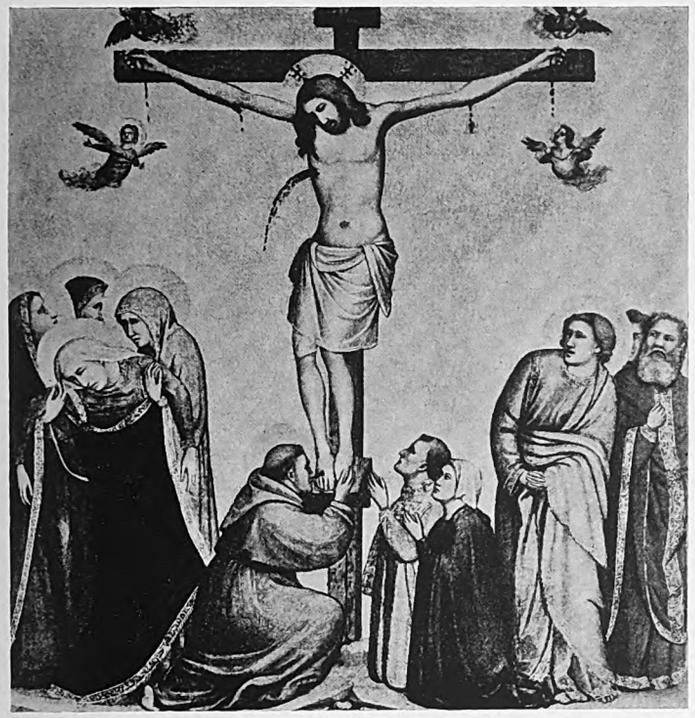
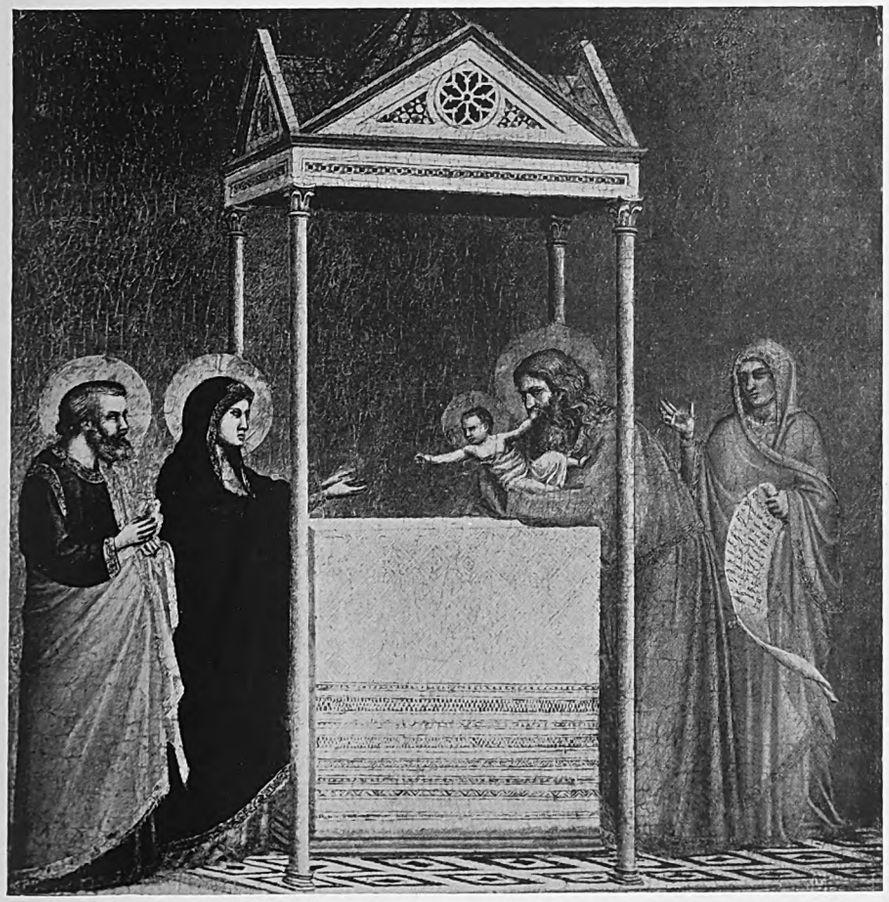


*A—The Crucifixion*, by Giotto. (Alte Pinakothek, Munich)

*B—The Epiphany*, by Giotto. (Metropolitan Museum, New York)



*C—The Presentation in the Temple*, by Giotto. (The Isabella Stewart Gardner Museum, Boston)

*D*—Detail of Plate II, B

Plate II. The supposed "Painter of St. Stephen"—II

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A—

B—

*A* and *B*—Unglazed pottery vase; Six Dynasties period. Height, 24 cm. (British Museum)



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that Mr. Berenson's panel improves upon it. It is an entirely different composition, much simplified of necessity, with the tomb as the central feature. The figures round it are more restrained in their gestures, but they lend themselves to the passion of the scene with all that whole-heartedness which so moves us before Giotto's pictures. They are conspicuous too for that summary definition of planes, anticipating Donatello, and that shorthand drawing, muffling the extremities, which we find in the Paduan frescoes and nowhere else. They could belong only to a great painter working swiftly and dealing confidently only with essentials.

The *Christ in Limbo* at Munich is perhaps the least spoilt of the three panels there, but unfortunately the colour of the rocky mountain in which the scene is laid is so nearly that of the dead varnish, which here reminds us of the bloom on a plum, that it is difficult to distinguish even the composition. A photograph reveals better the well-modelled form of the naked rock, the lively actions of the demons sporting with the bodies of lost souls, and the crisp and exquisite brushwork which created them. The idea and the composition are unique in the fourteenth century, and no fresco by Giotto is more dramatically conceived.

*The Epiphany* [PLATE II, B] in the Metropolitan Museum is also a new departure in the handling of a theme, for it combines the nativity with the adoration of the Kings. Giotto has taxed himself too far in the rendering of the space, and in the later frescoes at Santa Croce he attempted nothing equal to it, but the two standing Kings [PLATE II, D] are among the most beautiful of his figures. In this and in *The Presentation in the Temple* at Boston we can realize the full splendour of the technique, the purity and force of the limpid colour. *The Presentation in the Temple* [PLATE II, C] is the simplest of all these compositions: it also has rather less sculptural force and less vehemence of action than the fresco at Padua, but the composition gains by a slight compression, the High Priest and the prophetess Anna are even nobler, and the attitude of the child more natural. Has any other known painter before the fifteenth century selected such convincing gestures as his?

Are we to assume that Giotto was so well served in his workshop that he could have left to another hand even the execution of these panels? Their technique is entirely worthy of their composition, and if we pass it by unnoticed we ignore a fundamental aspect of Giotto's art and an opportunity to study it which is no longer yielded by the worn and faded frescoes. To express great ideas there has to be forged a great instrument, and every hero in the history of painting—whether it is Piero della Francesca or Titian or Rembrandt—has invented a technique as daring as the ideas he expressed. Taddeo Gaddi has come down to us as Giotto's first pupil, his time in the workshop rumoured to have been twenty-four years, but his colour and his brushwork are relatively summary and commonplace, exactly on a level with his ideas. The only contemporary of Giotto whose colour approaches that of these panels or of the Uffizi altar-piece is Pacino di Buonaguida, in whose *Crucifixion* polyptych in the Accademia at Florence we do find both subtle expression and variety. But the forms are quite different, and nobody has attempted to connect it with the scenes from *The Life of Christ*.

Is there any need, then, to invent for their author a fictitious "Painter of St. Stephen"? I have already argued in a preceding article[6] against the attribution to any unknown painter of the altar-piece whose fragments survive in Mr. Henry Goldman's collection and in the Horne Foundation: we are left only with these panels. The "Painter of St. Stephen" would have to be either a professional artist whose work has been destroyed to an extent unparalleled among things of the fourteenth century, or an amateur unique in the history of painting.

[6] THE BURLINGTON MAGAZINE, LII, pp. 284-95 (June, 1928).

# POTTERY OF THE SIX DYNASTIES—I

BY R. L. HOBSON.

THE need of properly conducted excavation in China is nowhere felt more acutely than in attempting to deal with the pottery of the Six Dynasties. By pure good fortune—for there has been as yet no systematic investigation of Han and T'ang burials outside Corea—we have been able to acquire a certain knowledge of the ceramics of the Han and T'ang periods; but we are still painfully struggling to form a reasonably clear notion of the progress made by the Chinese potters in the interval of four centuries between A.D. 220 and 618. It was a time of rapid political changes, in which the Chinese Empire was split up into as many principalities as there are Tuchunships to-day; and the name Six Dynasties, by which we find it convenient to describe it, by no means accounts for all the changes of this kaleidoscopic period.



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That much ceramic progress was made in spite of unsettled conditions is obvious from a comparison of the glazed wares of the Han with those of the T'ang period; and indeed one important stage at least can be traced in the so-called proto-porcelain which was evolved as early as the third or fourth century. I hope to illustrate in a further note a specimen of another kind of glazed pottery of the Six Dynasties. Meanwhile the unglazed vase illustrated by the PLATE, A and B, a remarkable specimen recently acquired by the British Museum, claims attention.

It belongs to a class of pottery made familiar to us by the delightful tomb figures which are vaguely described as Wei. These figures are formed of a soft, slaty grey or black pottery, the dusky surface of which is concealed by a wash of white clay which in its turn is embellished with red, green and blue pigments and, occasionally on the more elaborate specimens, with leaf gilding. The Northern Wei dynasty lasted from A.D. 386 to 535; but the range of the so-called Wei figures extends back to the Han dynasty and includes the Liang dynasty (502-557). Naturally, they vary much in so long a time, but they include the most original and vivacious, as well as some of the most dignified of all Chinese funerary statuettes. We see occasionally vases and vessels of the same material, such as the pigmented box, tripod bowl and well jar in the Eumorfopoulos Collection (*Catalogue* Vol. I, 93 to 95); but they are all obviously made for funeral purposes, for their soft earthen material and their white-wash and pigments, which come off on the hands, would disqualify them from practical usage. It is interesting to find a vase of this kind with a new type of decoration, for the specimen on our plate is precisely this kind of grey ware with wash of white slip and pigmentation in red and green, obscured it is true by the earthy accretions formed during burial. The decoration is in flat relief, the ground round the designs being cut away to the depth of one-eighth of an inch. It would be hard to find a parallel to this kind of decoration on a round object, though somewhat the same effect is produced on the flat door of a Han tomb model in the Siren Collection (*Ars Asiatica*, No. VII, Plate 43); but here the ground has been cut away completely, leaving the design in openwork.

The designs, too, of our vase are hardly less unusual than the technique. The horse-drawn chariot and attendant horsemen in the lower register and the supernatural figures in the upper register recall, in general plan and subjects, the carved stone slabs on the funeral chamber of Wu Liang in Shantung: but everywhere there are differences in detail, and none of the figures has more than a superficial resemblance to those of the Shantung bas reliefs.

In the upper register (on the left of Plate A) we recognize Shên Nung and Fu Hsi with their lower extremities intertwined. Fu Hsi, the first of the legendary emperors, is said to have reigned from 2852-2738 B.C., and to have instructed the people in the arts of hunting, fishing and pasturage; his successor, Shên Nung, the "divine husbandman," was the first to make ploughs and to teach the art of husbandry. These worthies we know: but who are the two figures conjoined in the fashion of Siamese twins which are partly visible on the right of Plate B? And what is the significance of the human-headed animals pursued by demon figures? One of the latter has a bear-like body and the other has a bird's head and wings, and both are shod like Puss-in-boots. Perhaps some learned reader of THE BURLINGTON MAGAZINE will be able to throw light on these interesting creatures. Meanwhile it needs no knowledge of Chinese folklore to appreciate the power of this rough but shapely vase and the lively, vigorous drawing of the figures. To what part of the Six Dynasties does it belong? Its decoration has the flavour of Han: its shape and flat base suggest T'ang affinities. Mr. Arthur Waley points out that the tailed cap which appears on the human heads belongs to the fifth century; and this consideration should place the vase about the middle of the Six Dynasties.

(*To be continued.*)

# A PERUVIAN TAPESTRY AND SOME SPANISH WEAVINGS

## BY A. VAN DE PUT AND A. F. KENDRICK

THE inclusion in Messrs. Jekyll's exhibition of carpets and rugs of the panel here illustrated [PLATE I] draws attention to a problem which has been discussed twice before in THE BURLINGTON MAGAZINE. In our number for June, 1913 (Vol. XXIII, p. 146), we reproduced a Peruvian tapestry panel which had recently been acquired by Mr. Louis Clarke at Cuzco, and given by him to the Ethnographical Department of the British Museum. The nature and provenance of this panel threw light on a puzzling question. It was one of a small group with very distinct characteristics in point of view of material, technique and colour. The patterns were a medley of various



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Peruvian tapestry panel, early seventeenth century, with arms connecting it with the house of Fernández de Córdova; 2.34 m. by 2.6 m. (Messrs. Jekyll's, Ltd.)

Plate I. A Peruvian tapestry and some Spanish weavings

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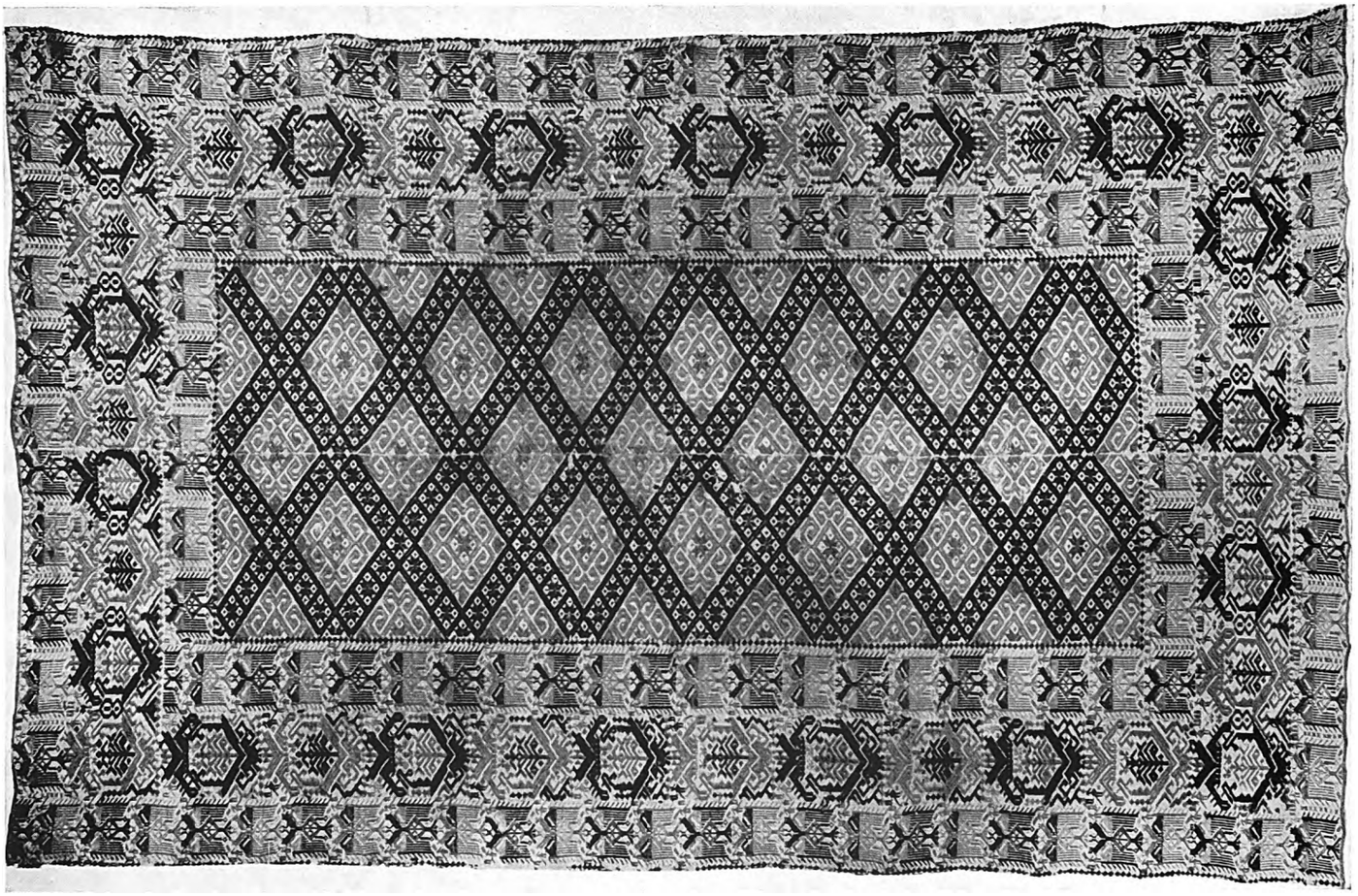
A—



B, C—

—D

*A*—Spanish rug, 2.21 by 1.4 m; silk and woollen threads woven on a linen ground; *B*—Spanish fabric, silk and woollen threads on a linen ground. Detail. *C* and *D*—Spanish fabrics, woollen tapestry on linen warps. Details. (Messrs. Jekyll's, Ltd.)

Plate II. A Peruvian Tapestry and some Spanish weavings

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elements, though they had much in common. As a consequence of singling out one feature or another, European, Asiatic and even African attributions had been suggested. Mr. Clarke's panel belonged to Peru, where he found it. The case for a similar attribution of the others was put in an article in THE BURLINGTON MAGAZINE for December, 1925 (Vol. XLVII, p. 292). The panel now reproduced clearly belongs to the same group, and it serves to strengthen the conclusion then arrived at. It has the same brilliant red ground, the same tones of violet, and the same bright colours throughout, sometimes blended in the weaving to produce a greater variety of shades.

The fine shield of arms, forming the principal feature of the design, corroborates the view that this panel was woven in Peru during the early years of the seventeenth century. The bars in chief, the chained Moorish king in base, the shield's eagle supporter, with its trophy of exactly twenty-two flags, more than suggest that the arms are those of a branch of Fernández de Córdova, lords of the house of Aguilar. But the twenty-two flags and the head of Boabdil are well known to have been granted in augmentation of the arms of the second Count of Cabra and the Marquis of Comares (then Alcalde de los Donceles), representatives of two branches of the family, after the battle of Lucena in 1483; whereas the Fernández de Córdova, who was viceroy of Peru, was descended from the founder of the Alcaudete branch, who was an uncle of the first lords of Aguilar and of Comares, and a great-uncle of the Count of Cabra, aforesaid.

The Fernández de Córdova, one of the most prolific houses of the old Spanish nobility, produced at least two or three branches that settled in Peru, but the alliances of none of them would appear to account for the quarterings here displayed. It is, therefore, to the point to consider the viceroy, a knight of Santiago, whose line had been allied with Ponce de Leon, Venegas, Sousa, Carrillo, and through Venegas with the line of Cabra. So much would appear from a scrutiny of this most voluminous family history. The viceroy appears in the reign of Philip III—Don Diego Fernández de Córdova, 1578-1630, Lord and in 1629 Marquis of Guadalcázar, successively Viceroy of New-Spain (Mexico), 1612-21, and of Peru, 1621-29, arriving in Lima in 1622. Most of the quarters are easily recognizable, but in view of the unequivocal indices to the Fernández de Córdova, there is one surprising feature in the marshalling. The well-known coat of the house (or three bars gules), actually rendered as Barry of six gules and or, is depicted in the centre chief (or second quarter); the first quarter, Barry of six azure and argent, being quite certainly for Venegas, lords of Luque (argent three bars azure). The Venegas, also one of the old conquistador families of Cordova, were so frequently connected with the Fernández de Córdova as to have been known, on that account, as Venegas de Córdova.

Parts of the work being worn or obscure, a brief identification of the quarterings, etc., is not without importance: Quarterly of nine—1, Venegas; 2, Fernández de Córdova; 3, Ponce de León; 4, Henriquez de Noronha; 5, Sousa; 6 (three bars and a bordure with eight mullets); 7, Zuñiga; 8, the bust of Boabdil el Chico, chained about the neck with a chain dependent from the sinister chief (augmentation of 1483); 9, Carrillo. From the sides of the shield, which is ensigned with a coronet with fleurons (and points?), project the extremities of the cross of Santiago, and it is charged upon the eagle of the house of Aguilar (with motto above: Soli deo honor et gloria); the twenty-two banners assigned in augmentation to the Count of Cabra and the Alcalde de los Donceles in 1483, surround the shield.

The four smaller woven fabrics here reproduced belong technically to two groups. Those shown in PLATES II, C and D are woven in woollen tapestry on linen warps. The other two are in silk and woollen threads on a linen ground. The method of weaving would entitle the latter to be called brocades, were it not that the nature of this peasant work hardly warrants the use of a term generally reserved for the richer sort of fabrics. The band with the three pairs of eagles [PLATE II, C] is repeated twice on the first cloth. The toad and bird to the right and left of the central pair and the grotesque human mask beyond are to be noticed. The eagles are in light red with a white linen outline. The foliated stems in the bordering stripe above and below are on a dark brown ground. The whole of the rest of the cloth is covered with narrow parallel stripes in colours.

The middle band of the second cloth [PLATE II, D] shows five naked boys climbing a tree which is elaborated at the root into a yellow eagle. This pattern is in green, yellow and white on a blue ground. The band with double-headed eagles, vases, leafy stems and three naked boys is repeated at each end of the cloth. Various suggestions have been made as to the nationality of these cloths. Woollen tapestry not unlike them is a well-known feature of the peasant art of the Roman Campagna and the Abruzzi, but these designs point to a locality where more diverse traditions were



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operative. Such influences are to be found pre-eminently in Spain, and probably someone familiar with the byways of that country would have no difficulty in identifying the province from whence they come. There are some archaic features, but much of the ornament belongs to the Spanish renaissance, modified as it was by Oriental traditions. These designs took their ultimate form by the sixteenth century, though there can be no doubt that they remained in favour long afterwards.

The affinities of the last two specimens [PLATES II, A and B] with the first two are obvious. One [PLATE II, B] has the band with conventionalized stags and eagles repeated at each end. The two outermost stripes of this cloth contain pairs of parrots with a central tree, and the whole of the middle space is covered with the lozenge pattern. The principal feature of the last example [PLATE II, A] is the triple row of eagles forming the border. In the central row only the outline of the bird is there, with a kind of tree-form superimposed in the middle. In the outer rows the heraldic character of the eagle is more clearly seen. All the patterns in these four cloths are of respectable antiquity, but the weaving may be of more recent date, for traditions die hard in Spain.

# ENGLISH MEDIEVAL PAINTING

## BY SIR MARTIN CONWAY

THE Loan Exhibition of British Primitive Paintings held at the Royal Academy in 1923 was a pathetic reminder of the vandalism of our forefathers and a faint indication of the treasures of early art which once existed within the churches and monasteries in this country. Beside these few moveable examples of medieval paintings on panel or furniture, there can still be found here and there the remains of wall-paintings lingering, as in a kind of fading twilight, in ecclesiastical buildings. The Victoria and Albert Museum has kept Mr. Tristram employed for some years in copying these wall-paintings, which he reproduces with an admirable and ever increasing skill. He has also been entrusted with the duty of recreating, as far as is humanly possible, the pictures which once adorned St. Stephen's chapel and the Painted Chamber in the Palace of Westminster, and are known to us from copies by artists of repute made before the final destruction of the originals.

Attention having been directed in these and other ways to such fragmentary remains of what might have been our rich artistic inheritance, students have at length turned their attention to them; they have searched archives and account-books and have succeeded in rescuing from utter oblivion the names and some of the activities of a few excellent artists highly regarded in their day. Thus Professor Lethaby has communicated in these columns the results of his observations and researches — chapters full of learning, the result of long and patient labour.

Mr. W. G. Constable's catalogue of the aforementioned Exhibition brought together in excellent completeness practically all that was known on the subject, and little fresh information has been discovered since. It is no reflexion therefore upon the writer of the text of the work under consideration,[1] accompanying its valuable set of ninety-eight plates, that he stands upon the shoulders of his predecessors and is able to focus in his interesting introduction the combined labours of many researchers. The valuable Bibliography that follows the text cites all important published communications dealing either generally or in detail with works of the English School.

It is certain that from the time of Wilfrid (seventh century) onward the walls of important churches in England were decorated with paintings. Not a trace of one of earlier date than the twelfth century has survived. We may, however, to some degree judge of their probable merit by comparison with the work of contemporary successive schools of miniaturists, who produced illuminations, some of which are very high artistic achievements. We need only mention the Lindisfarne Gospels, the Psalter of St. Augustine's Abbey at Canterbury, the Benedictional of St. Aethelwold and other books of the Winchester school. Wall-painters who had such artists in their societies can scarcely have fallen far short of their achievement.

When we reach the twelfth century we make a first step out of the region of speculation into that of sight. The wall-painting of " St. Paul and the Viper " in a chapel of Canterbury Cathedral, made before 1174, is a noble work of art, and enables us to place on a high level the English painters of that date, who, judged by this specimen of their work, may have ranked as high as their continental representatives. The great days of the Winchester school were probably over before 1225, when the chapel of the Holy Sepulchre in that cathedral was

[1] ENGLISH MEDIEVAL PAINTING. By TANCRED BORENIUS and E. W. TRISTRAM. 66 pp. ill. + 101 pl. Florence (Pantheon); Paris (Pegasus Press).



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decorated. They express the dramatic character which appears to have been characteristic of the school, and exemplify the bold and efficient draughtsmanship of the artist who created them.

The noble Abbey of St. Albans was undoubtedly a great art-centre in the thirteenth century under the patronage of two remarkable abbots. Here lived and worked Master Walter of Colchester with two of his relatives, whose quality we may dimly discern in paintings still lingering on the nave piers, though, alas! the far more important altar-pieces which once stood beneath them have utterly disappeared. One lovely picture of about 1260 is the now well-known circular Madonna painted on a wall of the Bishop's private chapel at Chichester. No country in Europe but would be proud to number this beautiful work among its rarest treasures. It has been suggested that the painter of it may have been that remarkable man, Matthew Paris, who is famed as "historian, diplomatist, Church administrator, goldsmith, sculptor, and painter." He was a monk of St. Albans, and several MSS. of his works exist, illustrated with outline drawings, probably from his own hand.

The focus of British art during the reign of Henry III was at Westminster when the Abbey was being built, the Palace enlarged, and both beautifully decorated. The royal account-books enable us to follow the progress of various works and acquaint us with the names and the salaries of important artists. Little of their work survives, but that little is of excellent quality. I well remember the rediscovery (when I was a boy living within the Abbey precinct) of the wall-paintings in the Chapter House and the chapel of St. Faith. The colours of the former have now almost faded away, but they were fortunately recorded in copies before they had greatly suffered.

The first panel-painting of supreme excellence whereof fragments have come down to us is the altar-piece of the Abbey which consists of a number of small pictures assembled together within a framework of moulded and gilt gesso and imitation enamels and precious stones. Unfortunately the artist pasted strips of vellum over the junctions of the panels, and these have been ruinously affected by damp, and have for the most part fallen away. All therefore that remains to us of the pictures is certain fragments containing heads on a very small scale and other details painted with great minuteness. To my eye they are in form and spirit wholly unlike the work of any continental school, but possess an essentially English character. In any case they are the work of a superb artist.

Meanwhile, within the royal palace at Westminster, painters were being busily employed. Reference need here only be made to the decoration of the famous Painted Chamber. Remains of these paintings, revealed in 1800, were destroyed in the fire of 1834, but not till copies had been made of some of them by capable artists.

For an account of the influence of British artists of this period upon the Norwegian school the reader is referred to the text, where it is summarily expounded, and a like reference brings into record paintings of the period scattered about different counties in England.

The high artistic quality of British work in the fourteenth century is witnessed by such proud output as that of the East Anglian school of miniaturists and of the embroiderers who made the famous "Opus anglicanum," famed all over Europe. I cannot believe that either our painters or our sculptors lagged behind. The *sedilia* of Westminster Abbey present examples of figures finely drawn, designed and coloured, portraits of two of our kings. Beneath the canopies of tombs lurk saints and angels and decorative embellishments delightful to contemplate. Norway has preserved some of our painters' panel pictures. Meritorious wall-paintings in scattered churches have been rescued from oblivion by Mr. Tristram's skilful hand. Best of all perhaps were the paintings in St. Stephen's chapel in Westminster Palace, which he has recreated on their original scale from the copies made before their destruction by fire. These are indeed charming works which live again as things raised from the dead. Nor are we now entirely without panel paintings of these later medieval days. For me the English origin of the Estouteville triptych is highly probable, and I am an eager supporter of the home origin both of the fine portrait of Richard II and of the Pembroke diptych where the angels are utterly un-French and essentially English.

In the fifteenth century English painting and indeed English civilization degenerated under the blight of civil dissension. Now it was that our artists fell under the influence of the powerful Flemish school and that our patrons often seem to have preferred better equipped Flemish artists than their own. The Norwich school, however, produced some estimable panel pictures and finely decorative figures for the embellishment of choir-screens, while the walls of Eton College chapel witness the capacity and the skill of William Baker in the remarkable paintings that have but recently been brought to light.

With these pictures British medieval painting may be said to end. The royal and other portraits belong to the dawn of the new age which was for two or three centuries to be



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productive of little and destructive of so much. All that remains to us is the flotsam and jetsam on the shore of the stormy sea, and it is only from these fragments that we can dimly discover the nature of the foundered craft to which they belonged.

# A CARVED MAZER CUP AT SOUTH KENSINGTON

BY JOAN EVANS

THE great medieval inventories have accustomed us to the general use of gold and silver plate for drinking vessels at a time when porcelain was almost unknown, pottery was still primitive in type, and glass was a fragile rarity. Certain wines, however, notably those of Burgundy and Touraine, lose their bouquet when drunk from a metal cup, and consequently drinking vessels of "mazer,"[1] that is of the hard knots or bolls of trees, most commonly of maple trees, were used even by those who also possessed innumerable drinking vessels of more precious materials. In the *Débat de l'Yver et de l'Esté* Winter declares:

Esté, j'oze bien dire, qui à droit veult jugier
Que mes hanaps de madre où l'en boit le vin cler,
Qui sont sus riches gens, si sont molt à priser,
Car on y peut très bien le bon vin essaier.[2]

In England, it is true, a claret-drinking aristocracy had less need of them, and English mazers are for the most part simple in type and bourgeois in origin;[3] but in France, besides being used by the common people who could afford nothing more precious, they commonly formed a part of the equipment of royal and princely establishments. Items for the making of mazers occur in the French royal accounts in 1350, alike for the King's use—for instance: "un hanap de madre fin, à tout le couvercle, duquel l'on sert le Roy a table"[4]—and for presents. In 1387 the Queen's hanap of mazer, that had been broken in a fall, was patched with silver and rivetted with gold, while three years later "le couvercle du hanap de madre blanc du Roy NS" was similarly mended.[5] In 1391 a payment was made "A Richart de Susay, Madelenier[6] demourant à Paris, pour un hannap caillier, couvert, acheté de lui, pour faire une couppe à boire de nuit vin nouvel, en la chambre de la Royne, en ceste saison d'yver, VIJ xx XIJ livres."[7] Such mazers were commonly enriched with mounts of chased and enamelled gold and silver, like that of Count Louis of Flanders in the British Museum, which is adorned with lozenges enamelled with parrots having shields of the arms of Flanders hanging from their necks, or like those described in the inventory of Louis I duc d'Anjou.[8] Occasionally they were left plain,[9] and much more rarely were carved. Spenser describes:

A mazer ywrought of the maple warre
Wherein is enchased many a fayre sight
Of beres and tygres, that maken fiers warre
And over them spread a goodly wilde vine
Entrailed with a wanton yvy twine.
Thereby is a Lambe in the Wolves jawes:
But se, how fast renneth the shepheard swayne
To save the innocent from the beastes pawes,
And here with his shepe-hooke hath him slayne.[10]

This, however, may well be an imitation of the mazer described in the first Idyll of Theocritus—carved with flowering ivy, a maiden and her lovers, an old fisherman, and a vineyard with its watcher—and not a description of such mazers as Spenser knew in Tudor England.

In 1866 the Victoria and Albert Museum bought from the collection of M. Le Carpentier[11] a bowl and cover of mazer wood, delicately and elaborately carved, that is as far as I know the only surviving example of the carved type[12] [PLATE A]. It is 5½ inches high and 8 inches in diameter, the bowl and the cover each being carved out of a single piece of golden-brown wood. The graceful curved bowl is in one piece with the foot; the cover, flatter in outline, is finished with a knop formed as a stem tied in a knot. There is no metallic decoration whatever, but the whole exterior is covered with carved ornament, while further medallions are carved inside the bowl, inside the cover and at the bottom of the foot.

The existence of such a mazer is itself of great interest; but the style of its decoration is

[1] See O.E.D.: O.F. masere, masre, masdre; O.H.G. masar, M.H.G. maser, an excrescence on a tree.

[2] Quoted Havard, Dictionnaire de l'Ameublement et de la Décoration, s.v. Madre.

[3] See those enumerated by Sir W. St. John Hope in Archeologia, L. 1887, p. 155.

[4] Laborde, Notice des Emaux, Paris, 1853, Pt. II, Glossaire, p. 374.

[5] Ibid, p. 375.

[6] Madrinier.

[7] Ibid, p. 375; *Caillier* is given in 1383 as the equivalent of "petit madre."

[8] H. Moranvillé, Inventaire de l'orfèvrerie et des joyaux de Louis I, Duc d'Anjou, Paris, 1906, Nos. 1571 and 1572.

[9] See Laborde, loc. cit. OO, AC, AG, AK, etc.

[10] *The Shepheard's Kalendar*, August, l. 26 et sqq.

[11] Sale at the Hotel Drouot, May 14, 1866. Lot 158 in the "Catalogue des objets d'art et de curiosité, tableaux anciens, composant la collection du feu M. Le Carpentier." I owe this information to the kindness of Mr. Clifford Smith.

[12] 221. 1866. Thanks to its material it has been exhibited among the foreign furniture and woodwork, and consequently has escaped the notice it would have received if it had been exhibited with the metal cups in the Museum.



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*A—Carved Mazer.* (Victoria and Albert Museum)

*B*—Cover of the Mazer

*C*—Medallion inside the lid; inscribed IRRVIT. AVTEM. SPI(RI)TV(S) DOMINI. IN. SAMPS(ON)

*D*—Medallion inside the bowl

*E*—Medallion on the bottom of the foot; inscribed VNE. FOYS. FAVLT. COMPTER. A. LOSTE

A Carved Mazer Cup at South Kensington

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enough to make an object even in a more commonly surviving material worthy of remark. The outsides of the bowl and of the cover [PLATE B] are each carved with a long inscription in arabic letters, running horizontally round, the phrases divided by quatrefoil knots. The inscription is a meaningless assemblage of letters purely decorative in intent.

Above this, alike on bowl and cover, are delicately carved detached sprigs of flowers—daisy, pea, violet, pink, columbine, thistle, currant, rosebud, lily, pimpernel, water-lily and corncockle. The surface of the cover and the bowl is further carved in slight projections to imitate knotty wood. The cresting of the cover is formed of a series of overlapping leafy stems that reappear round the foot. The tied-stem knop is finished with a little animal (too much worn for identification) holding a scroll. Inside the lid is a group, well carved in fairly high relief, of Sampson slaying the lion, surrounded by a twisted scroll with the inscription IRRUIT AVTEM SPI(RI)TV(S) DOMINI IN SAMPSON[13] [PLATE C]. Inside the bowl is a petalled rosette carved in extremely low relief, with a man's head in the centre carved with almost grotesque force and naturalism [PLATE D]. At the bottom of the foot is carved a monstrous animal encircled by a scroll with the motto, " Une foys fault compter a loste " [PLATE E]. Cotgrave[14] gives this as a proverb with the meaning, " Our reckoning must be made one time or other."

Mazer cups were in use at least from the eleventh until the seventeenth century, but the form of that in the Victoria and Albert Museum gives some indication of its date. Its outline generally resembles that of the Studley Royal bowl of about 1385, also in the Museum, and its form corresponds with that of the innumerable gold and silver " coupes " of the inventories of Louis d'Anjou,[15] the carved medallions within the bowl and the cover taking the place of the enamelled medallions of the metal vessels. Its ornament is obviously based upon the decoration of similar pieces of plate; and a study of the inventories of Louis I, Duke of Anjou, drawn up in 1379-80 (admirably published by M. de Moranvillé), will show that nearly all the diverse motives of ornament that appear on the mazer were in use on plate at that date.

The band of arabic letters round the bowl and cover finds many parallels. There are no less than forty-three pieces of plate (one of them a mazer mounted in silver gilt) decorated with " lettres de Damas," sixty with " lettres moresques," and ten with " lettres sarrasines." The description of some of these pieces recalls the actual arrangement of the decoration of the mazer. An ewer,[16] for instance, that formed part of an elaborate fountain is described as " toute emboutiée sur le pié, par le ventre et sur le couvercle à fuillages de rose et hachié à lettres de Damas, à fueillages divers et à lis ": and a covered hanap[17] " par dehors a une bende cizellée à lettres de Dammas . . . et ou convercle . . . sont les bors . . . à plusieurs souages et fueillages; et a sur ledit convercle une bende de lettres de Damas, et dessus a un fretel ceint de fueillages tout autour, et dedens a un lion seant sur un perron."

Several of the flowers, too, find parallels in the plate described. Roses were in common usage, as were lilies, with a significance half-heraldic and half-naturalistic. The columbine, the flower that by analogy between *ancolie* and *melancholie* was the flower of sadness, was enamelled or chased on several pieces of Louis d'Anjou's plate. A silver violet was set at the bottom of a golden goblet,[18] while daisies were enamelled in natural colours on a mazer-shaped hanap.[19] The other flowers, though not represented in Louis of Anjou's inventory, occur in other almost contemporary lists, and pinks and thistles, currants and peas commonly occur in the flower borders of illuminated manuscripts some half-century later. The slight knotting of the surface of the lid is probably what is meant in the inventory by the word " brouceronné," applied to the border of an enamel.[20] The subject of Sampson slaying the lion adorned no less than nine pieces of the plate of Louis d'Anjou,[21] once[22] appearing on the enamelled " print " at the bottom of a goblet. The petalled rosette in the bottom of the mazer finds several parallels, such as that of a basin, " et la boce du fons est à tour de roze, haichiée sur le dessus à feuilles."[23] The strange head in the middle is very probably a " teste de Sarrasin " such as adorn two basins, fitting together to form a cup which likewise had roses at the bottom.[24] The little monster carved on the foot finds endless parallels alike in the inventory of Louis

[13] Judges, xiv, 6: " Irruit autem Spiritus Domini in Samson."

[14] *Dictionarie of the French and English tongues*, 1611, S. V. Hoste.

[15] E.g., Nos. 919, 920, 924-926, etc.

[16] No. 682.

[17] No. 946.

[18] No. 1548.

[19] No. 3470.

[20] No. 1585.

[21] Moranvillé, introduction, p. lxx, No. 2342 may also represent this scene. A close parallel with the medallion on the bowl, except for details of Sampson's dress, is provided by an illumination of a Bible that belonged to Jean duc de Berry. British Museum, MS. Harl., 4381 f. 112.

[22] No. 1526.

[23] No. 2352.

[24] Nos. 2326 and 2327.



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d'Anjou and in other work of the period, as does the scroll with the motto.[25] Proverbial inscriptions are represented not only by an inscription, " L'abit ne fait pas le moine " on a silver ewer with feet and knop fashioned as foxes, " vestus de houssettes, a chaperons, qui tiennent chascun un baton,"[26] but also by verses from the *Proverbes* or *Enseignements des Sages*[27]—such as

Qui riens commence il doit sentir
A quelle fin il en puet venir

and

N'est pas sire en son païs
Qui de ses hommes est haïs

on a large and elaborate tabernacle of silver gilt.[28]

[25] See Moranvillé, Introduction, p. xxix.
[26] No. 2032.
[27] Ed. Leroux de Lincy II, p. 99.

The forms of the letters on the inscriptions round two of the medallions are, however, rather later in date. I have not found such lettering in use earlier than the middle of the fifteenth century.[29] This is the only element of the form or ornament of the mazer that does not find a parallel in work of about 1380. The style is not, perhaps, altogether French; and in default of any definite evidence the guess may be hazarded that the bowl comes from the eastern borders of France, from Flanders or Lorraine. The authorities of the Victoria and Albert Museum are to be congratulated on the possession of a remarkably fine example of a type of medieval drinking vessel as interesting as it is rare.

[28] No. 297.
[29] E.g., British Museum Add. MS. 37421, by Jean Fouquet, c. 1465.

# THE REINSTATEMENT OF MYRON—III

BY C. K. JENKINS

## THE ERECHTHEUS AND DIONYSUS

AMONG the statues which Furtwängler[1] classes as unmistakably Myronic in character, he gives an important place to the so-called Asclepius in the Uffizi Gallery [PLATE I, B]. The statue has been extensively restored, and the whole of the right arm, with the shoulder, the left hand, the lower part of both legs, including the right knee, and the grotesque nose, which entirely spoils the profile, must be discarded in studying it. Except for the nose and the right upper eyelid, the head is in an almost perfect state of preservation, and it is attached to the body. There is in the British Museum[2] another copy, consisting of a terminal head, with the original nose uninjured [PLATE I, A, II, D], and although the erect position of this copy alters the expression, it is very valuable for study. The Uffizi head [PLATE I, E], which Furtwängler assigns to the time of the Antonines, has lost much of the character of the original bronze which the British Museum head has to a great extent retained, especially in the treatment of the hair, the brow[3] and the eyes. In the British Museum copy the hair of the eyebrows is indicated: this seems to show that it is a faithful copy either of the original bronze statue or of a cast.

A comparison between bearded and beardless heads is not very easy at first sight, but we find in the Uffizi and British Museum heads many unmistakable resemblances to Myron's other work.[4] These are confirmed by the pose of the characteristically bent head, and by the structure of the body in the Uffizi statue. The broad shoulders and the muscular yet spare frame, so far as it shows above the drapery, have very much in common with the Discobolus and other male statues attributed to Myron, especially the Hermes. But, just as the head of the Asclepius is bearded, the whole structure of the body is mature, and this fact must be taken into account when comparing it with the young, athletic figures shown in my previous articles.[5]

We learn the motive of the statue and the proper position of the feet from a statuette in the Palazzo Barberini in Rome [PLATE II, E]. This shows clearly that the soles of both feet should rest upon the ground, and that the drapery should not flow out freely towards the back, as in the restored statue, but that it should fall straight down in simple folds. The figure is not leaning upon or even holding the staff, which is obviously introduced into the marble copy merely to support the snake. We can see that in the original bronze the snake was rearing up in front of the statue to take food held in the left hand of the figure. The right hand, stretched well across the body, seems to be going to break off a piece of the cake held in the left hand.

We appear thus to have a statue of Asclepius feeding a snake. But the very earliest date that can be suggested for the introduction

[1] " Masterpieces," p. 205.
[2] There are other copies of the head in Paris and Florence. For one of the Paris heads, see " Jahrbuch " XLI, 1926, p. 254, Abb. 8.
[3] The overhanging hair casts a shadow in the photograph which rather hides the delicate modelling of the brow.
[4] Note especially the slightly aquiline nose, like those of the Discobolus and Cassel Apollo, and the brow and eyes, like those of the Perseus.
[5] See THE BURLINGTON MAGAZINE, October, 1926, and April, 1927.



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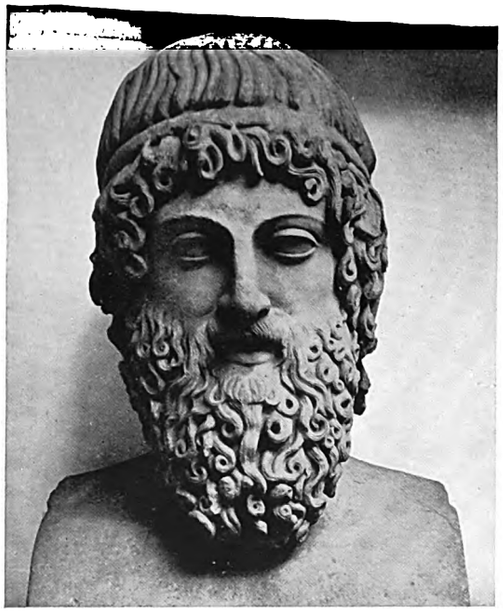
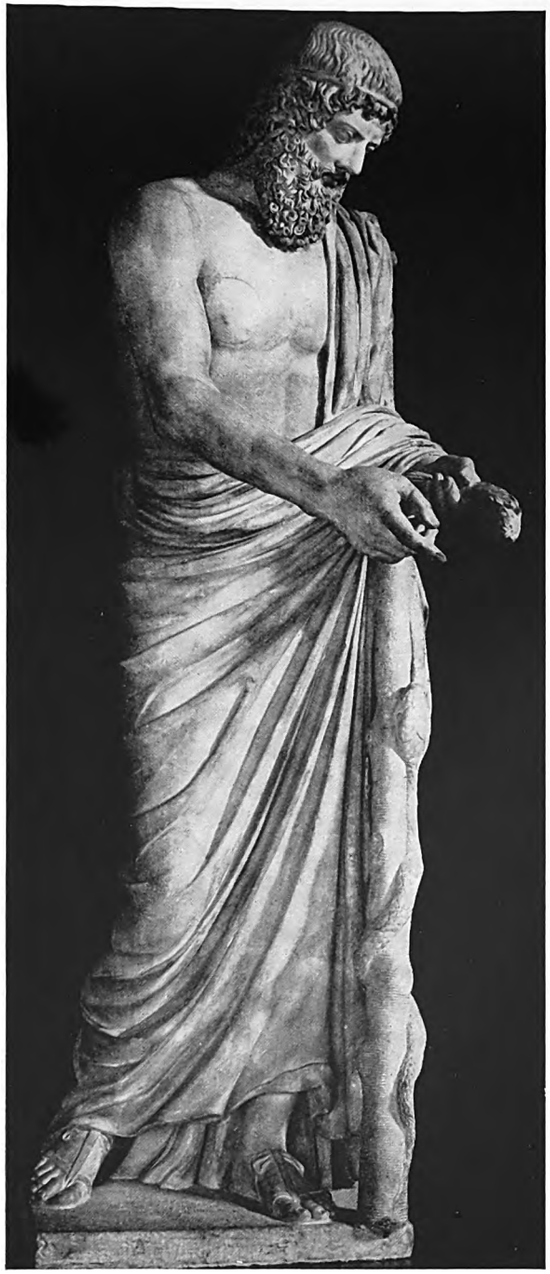
A—

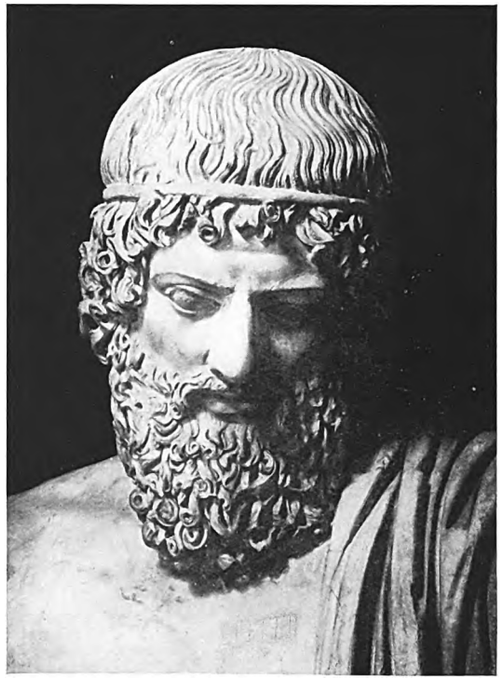




—D

B—

C—



—E

*A*—Terminal bust, here identified as a copy of Myron's *Erechtheus*. Marble. (British Museum); *B* and *E*—Statue, here identified as a copy of Myron's *Erechtheus*. Marble. (Uffizi, Florence); *C* and *D*—Bronze head of *Dionysus* from Herculaneum. (Naples)

Plate I. The Reinstatement of Myron—III

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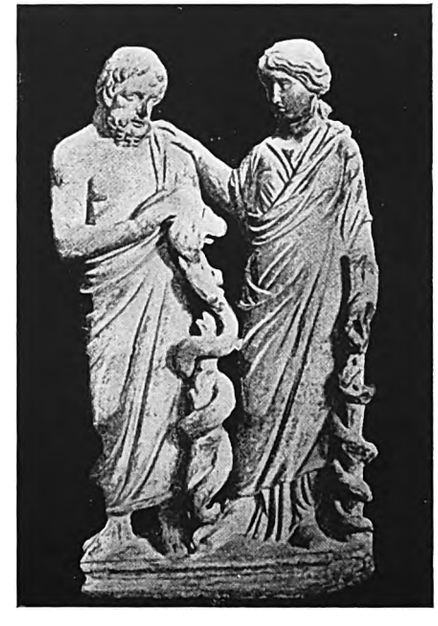
A—

C—

B—

—D



—E

*A* and *B*—Relief on sarcophagus. Marble. (Palazzo Borghese, Rome); *C*—Bronze head of *Dionysus*. (Naples); *D*—Terminal bust of *Erechtheus*. Marble. (British Museum); *E*—Statuette of *Aesculapius and Hygieia*. Marble. (Palazzo Barberini, Rome)

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**Plate II.** The Reinstatement of Myron—III

of the worship of Asclepius into Athens is 430 B.C., the year of the plague. A fragmentary inscription[6] seems to place it ten years later, and apparently to describe the arrival of Asclepius from the Peloponnese, and the foundation of his sanctuary in Athens by a private citizen, one Telemachus. Besides this, everything in the statue—the simple drapery, the arrangement of the hair, combed from the top of the back and clustering round the face, and the treatment of the eyes—sets it decidedly in the first half of the fifth century, probably not later than about 460 B.C. At that time a god would not have been represented in the performance of such an action as feeding a snake; it is therefore clear that the statue cannot represent Asclepius or any other deity.

Thinking this over, I came to the conclusion that we had here a copy of Myron's Erechtheus, which Pausanias considered the finest of all his works. It will be remembered that when Pausanias was travelling in Boeotia he came to Mount Helicon, where he saw, among other statues, a Dionysus by Myron, which Sulla had dedicated. This statue struck Pausanias as being the most noteworthy of Myron's works, next to his Erechtheus at Athens. He gives no description of the Erechtheus either here or when he is writing about Athens, but a close examination of the Uffizi statue seems to point to its being a copy of the work to which Pausanias alludes. Whereas a god could not have been represented in the first half of the fifth century as feeding a snake, or performing any similar action, there was no reason why the eponymous hero, from whom the Athenians were proud to derive their race, should not be thus represented. Earlier artists marked the close connexion between the earth-born hero and his attendant snake very crudely by attaching the snake's tail to the body of Erechtheus. But we know enough of Myron to be sure that in his Erechtheus, as in his other work, he would idealize and beautify the whole conception of the statue. The close connexion between Erechtheus and the indispensable snake could not well have been shown more delicately and yet closely than by this action of feeding it. And I think we can see here another instance of Myron's fondness for groups. It would have been easy to represent the Attic hero as an isolated figure, but the introduction of the snake as part of a group instead of as a mere attribute, and the concentration of the hero's attention upon it, add an extraordinary degree of interest to the statue. We are not surprised that in later days, when Erechtheus was forgotten, this majestic god-like form seemed to the Roman mind a worthy representation of the kindly Aesculapius. In late Greek and in Roman times the worship of Asclepius had an extraordinary vogue, and statues of other deities, even of Zeus, were so frequently converted into representations of Asclepius that it is often impossible to be sure what god a statue originally represented. Nothing was easier than to turn a statue of Erechtheus into one of Asclepius. The stately figure and the coiling snake needed only the addition of the staff in order to complete the representation of the god of healing. As I pointed out above, it is clear that the staff in the Uffizi statue was a later addition, for the figure is not leaning on it or even holding it. In the bronze statuette of Asclepius in Berlin, which in other respects very strongly recalls the Erechtheus, the staff is quite certainly a part of the original composition, as it supports the figure.[7]

The remains of a hand on the left shoulder of the Uffizi statue show that another figure stood beside it, probably a female figure, as in the Barberini statuette. In the statuette we certainly have a representation of Aesculapius and Hygieia. The head of Hygieia is modern, and the head of Aesculapius seems to be a Roman portrait, as we saw was the case with the Germanicus and the bronze statuette of the Discobolus at Munich. As Furtwängler points out, the dress and the position of the feet of the female figure seem to be much later in style than those of the male figure. There is no reason why Erechtheus should not have been grouped with a female figure, who might have been one of his daughters.[8] But it is quite as likely that the Erechtheus was originally a single figure, and was grouped with the female figure in late times, when he was regarded as a representation of Aesculapius. There are many familiar examples of such promiscuous grouping; probably the best-known is the Pasitelean group of Orestes and Electra at Naples.

The passage of Pausanias which I mentioned above states that he saw on Mount Helicon " a Dionysus by Lysippus, but Sulla dedicated the standing statue of Dionysus, the most noteworthy of Myron's works next to the Erechtheus at Athens. He did not provide the statue which he dedicated, but took it from the Minyans at Orchomenus."[9] From the fact that Pausanias barely mentions the Dionysus by Lysippus, and writes so much about the standing statue, we can, I think, assume that the latter was the cult image, and so of great importance and sanctity. Pausanias had seen much and travelled far since he had last viewed the Erechtheus in Athens,

[6] C.I.A., ii, 1649 and 1650.

[7] Savignoni in Röm. Mitteil, xvi, 1901.

[8] Cf. the group of Cecrops and his daughter on the W. pediment of the Parthenon.

[9] Paus., ix, 30, 1.



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and it occurred to me that there must have been some close resemblance between the two statues for him to compare them in this way. Then there suddenly flashed into my mind the strong inclination of the gracious bronze head from Herculaneum, which used to be thought a portrait of Plato, but is now universally admitted to be Dionysus. As the illustrations show, the pose, the shape of the head, and the features are almost identical with those of the Erechtheus. And, more than that, there is a quite remarkable likeness between these two heads, the Discobolus, the Perseus, the Frankfort and Bologna Athenas, the Hermes and the Cassel Apollo, keeping in mind the differences necessitated by the technique of working in bronze and in marble.[10]

Up to the present, the only full-sized copy of the bronze is a marble head found with some other heads of Dionysus in what seems to have been a sanctuary of Dionysus in Delos.[11] The discovery of the Agias has shown us that, at any rate in the fourth century B.C., a bronze statue was sometimes dedicated in one place at the same time as a marble replica in another. This may have been the case in the fifth century, and if so the marble at Delos may have come from Myron's workshop. When we consider the great beauty of the head, it seems curious that we have no other copies. But I would suggest that if the statue was actually the cult image in Orchomenus, and later on Mount Helicon, its sanctity would not allow of casts being made. A small stucco copy of the head, of fine and delicate workmanship, found in Rome a few years ago, is considered by Amelung and Rizzo to be undoubtedly a genuine antique, dating most likely from the end of the Republic or the beginning of the Empire. This seems to support my own view that the bronze head was probably cast from the original for Sulla or one of his officers during the removal of the statue from Orchomenus to Mount Helicon. Possibly it may have been made by stealth, on account of the great sanctity of the statue, and this would account for the fact that the bronze is only a bust. There would hardly be time to cast the whole statue. It is not certain whether the stucco head is part of a statuette or also only a bust.

The discovery of a child's sarcophagus at Torre Nova in 1903 throws new light on the statue, and suggests many interesting possibilities.[12] It is of Pentelic marble, sculptured in relief on all four sides. The principal scene, on the front, represents an initiation into the Mysteries, in the presence of the Eleusinian deities. For us the important point is that the head of the hierophant is almost exactly like that of the bronze Dionysus [PLATE II, A]. Not only are the features the same, but the pose is unmistakable, and, what is more significant, the same figure occurs, with the same head, in the same position, on a fragmentary relief at Naples, on a cinerary urn found on the Esquiline, on a terra-cotta relief in the Terme Museum, and other monuments.[13] We know that certain aspects of Dionysus were connected with the lower world,[14] and I cannot help thinking that this figure, so exactly repeated on different classes of monuments, shows us no ordinary hierophant, but the god Dionysus himself. On the sarcophagus relief, according to Rizzo, the youthful figure on the extreme right is Dionysus, but I see no reason why he should not be Iacchus, and the young figure on the left (not shown in the illustration on PLATE II, B) Triptolemus. Then we have in the strange, barbaric costume, with long sleeves, trailing folds, curious girdle, and high hunting boots, the dress of the foreign god who won by force his adoption into Greece, and whose worship retained to the last, for all the joy of the vintage, traces of grim savagery. Cruel and gentle, destroying life and originating it, he was an even more complex personality than the other gods, and so more difficult to represent in art. In some of these monuments, including the terra-cotta "Campana" relief, the "liknon" is held over the veiled head of the initiate. The "liknon," or winnowing fan, was closely connected with the worship of Dionysus. He was said to have been placed in it, as in a cradle, immediately after his birth, and it was carried full of fruits in his honour as the god of vegetation.[15] The point I would bring out is that since the head and pose of the figure on these monuments are identical with those of our bronze, we may surely take it for granted that the body and dress are also closely copied from the statue. And it is hardly probable that a famous statue of this great god would be exactly copied to represent a mere hierophant.

By the identification of this figure as Dionysus, the vexed question as to the origin of the tragic costume is cleared up. According to tradition, the dress of the tragic actors was fixed by Aeschylus, but the exact derivation of the dress has always been disputed. If, as I suggest, this curious costume on the sarcophagus

[10] The profile of the reconstruction of the Discobolus in the Terme Museum is practically identical with that of the Dionysus, making allowance for the difference of age.

[11] Bulletin Cor. Hel., v. 1881, p. 509.

[12] Rizzo in "Röm. Mitteil." xxv, 1910.

[13] l.c. Figs. 5, 10, 11, and T.vii.

[14] On this very obscure question see Farnell, "Cults of the Greek States," Vol. V.

[15] Cf. "Mystica Vannus Iacchi," by J. E. Harrison, in J.H.S., xxiii, 1903.



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relief reproduces that of the bronze statue on Mount Helicon, we can assume that the actors' dress was in point of fact the dress of this strange, foreign god in whose honour and at whose festivals the tragedies were acted. And if, as seems likely, Aeschylus consulted the foremost sculptors and other artists of the day when determining the tragic costume, he would naturally be guided by Myron, for one of the last stages in the journey of Dionysus was at Eleutherae, whence he came to Athens. The legend tells us that the daughters of Eleuther mocked the god when they saw him clad in a black goatskin. As a punishment she smote them with madness, and they were only cured when their father established the worship of Dionysus. From this, Dionysus Eleuthereus was held to be the Releaser, who freed those who honoured him from the frenzy induced by orgiastic excesses, and his priest, Pegasus of Eleutherae, was said to have taught men to mix water with their wine. It is this milder aspect of Dionysus which we find in the Herculaneum bronze, just as we should expect from a sculptor born in Eleutherae. In contrast to the boisterous, sensual wine-god familiar on vase-paintings, and the effeminate youth represented in later statuary, Myron gives us a magnificent and noble representation, such as no other sculptor ever attempted. His Dionysus must have been worthy even of the tragedies of his great contemporaries, Aeschylus and Sophocles.

The Herculaneum head is most carefully executed, and, since it is in bronze, its value for the study of Myron's work can hardly be overestimated. As regards the technical details, the closely-ranged surface lines on the masses of hair and the stiff little spirals show us what Pliny meant when he wrote that Myron maintained the archaic treatment of the hair. He may well have borne this very head in mind when he wrote the criticism, for he must have been familiar with Myron's other works in Rome, in many of which the hair was treated with much greater freedom. It seems that in this statue Myron purposely retained a certain degree of archaism, either on account of earlier traditional representations of the god, or else in order to give increased dignity to the statue.

# AN UNPUBLISHED DRAWING BY GIOVANNI SANTI

## BY L. FRÖHLICH-BUME

DOUBTS aroused by an ascription of names to isolated drawings are almost always legitimate and to be taken seriously except in such cases as when a single sheet is related to a certified series of drawings by virtue of its unmistakable treatment; or when it stands in undeniable relationship to some authentic work. Hurried figure sketches, often merely suggested by a few strokes of the pen, or sketch designs jotted down in terms of geometrical outline, such as appear from the year 1500 and onwards resemble each other so closely that only a connexion with some more complete drawing or with a finished painting justifies a definite attribution. The accompanying study [PLATE A], however, does not fall into this category. Here the impression made upon the beholder by an elaborate presentation of the Madonna and Child accompanied by the kneeling figure of a youth is—with the exception of the drapery study in between—as impelling and direct an expression of creative power as could be received from an actual altar painting. The head of the youth, narrow, with a collected, though somewhat shy, glance makes a childish impression and combined with the oversmall half-open lips seems to be somewhat deficient in intelligence. The movement is easy, neither the super-imposed left foot nor the right leg bent at the knee seem overweighted, but a certain stiff angularity separates the bearing of this figure from the ethereal and flowing poses of the Perugino creations. This characteristic is noticeable even in the few strokes which portray the raised right hand. A breadth not to be overlooked enters into the treatment of drapery folds and gives them a strength and fitness by virtue of which the stiff and somewhat slight limbed figure gains the weight and dignity demanded for such an obviously religious subject as this (an *Adoration*?).

The general impression of graceful angularity made by the figure as a whole is again made manifest by the manner in which the arm is drawn in two parts and sharply set off at the elbow where the sleeve is broken and enlivened by a little pucker in the material. The head of the Madonna is powerfully formed, the close set eyes are overshadowed by a broad forehead; a small and slender nose between cheeks which narrow down too suddenly towards the chin, and an inordinately small mouth with strongly curved lips complete the pear-shaped face; a slight turn to the left leads her quiet glance to the naked child, who, seated upon her lap, strives to grasp her breast. The pose of this group also is easy and without weight, though displaying a slight lack of articulation. The right knee of the Madonna is clearly drawn



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beneath the firmly formed draperies, the arm appears almost to be put together out of two separate parts as in the case of the kneeling youth, though here, as the result of a more hasty execution an empty triangle is left gaping, whereas in the other case a fold of cloth had been drawn in. We recognize in this drawing, not only the presence of an artistic individuality but also the actual personality. The language of forms reveals the type, bearing and movement characteristic of Giovanni Santi. The shape of face and bearing of the Madonna, the slightly swaying and yet awkwardly angular poses of the standing and seated figures, the dresses with their monumental masses of drapery—which are, nevertheless, not so heavy as to overpower the delicate bodies beneath them—are all to be found in authentic altar paintings by Santi; and it is probable that the drawing of the two figures we are discussing was intended for one of these altar-pieces with its Madonna and various adoring saints. The name of Giovanni Santi was—as far as I can gather—first suggested by Professor Stix to the last owner of the drawing. I am unaware of the name under which it was known in the Reynolds Collection. The drawing is executed in brush stroke and wash over a partly visible pencil outline, and it has been heightened with white. The measurements are 195 by 235 mm.; the work is to-day in the possession of A. S. Drey in Munich.

The publication of this important, characteristic and lovely drawing by Raphael's father is an event which also offers an opportunity for discussing two drawings in the Albertina—one of which, a study for an as yet unidentified *Madonna and Child,* has already been published by Stix as a Giovanni Santi [PLATE B]. Stix based his attribution — apart from a general consideration of style—upon the painting in Raphael's house in Urbino, which represents a closely-related Madonna and Child which is unusually strong in profile composition. The other Albertina drawing of the same subject [PLATE C] was at one time published by Meder in his Albertina Publication (No. 1114) as a work by "A Florentine Master of the Sixteenth Century." This attribution has always seemed to me rather doubtful, as, in my opinion, this drawing also possessed characteristics of the Umbrian Quattrocento. A comparison of this work with the above-mentioned works cleared up any doubts I may have had. This drawing is also recognizable as a work by Giovanni Santi. It exhibits the characteristic bearing, the type of head with its pear-shaped face, the smooth neck whose contours gently flow into the line of rather sloping shoulders, also the easy and unweighted angularity of pose and lastly the peculiar arm construction with its almost disjointed parts. The elbow of the Madonna in profile [PLATE B] is draped with folds of cloth just as in the case of the kneeling youth [PLATE A].

## SHORTER NOTICES

THE DÜRER EXHIBITION IN NUREMBERG. — The Dürer exhibition, arranged by the civic authorities to celebrate the fourth centenary of the master's death, will remain on view in the Germanisches Museum until September 9. It consists of three sections: the works of Dürer himself, the works of his predecessors, and the works of his pupils and contemporaries. Young Dürer may have learned from Wohlgemut and Pleydenwurff the rudiments of pictorial technique, but his artistic genius was peculiarly independent and owed singularly little to his surroundings. We cannot see any connexion between even his earliest works and the gaudy, awkward and stiff altar-pieces of the Franconian school, of which about two score fill two or three of the large halls of the exhibition.

A youthful giant, he emerges from his environment in his earliest drawings as the perfect prophet of a new, hitherto undreamt-of, artistic conception. One of the negative conclusions we may permissibly draw from this exhibition is the irrefutable fact that Wohlgemut, Pleydenwurff and their satellites have no right to be regarded as Dürer's precursors. The introductory exhibition has, however, one merit: it gives the visitor a chance to realize the immense significance of Dürer's art in the Germany of his days. He certainly stood alone and was a prophet in the desert. This remains true even with regard to Mathias Grünewald, in spite of all that has been said lately on this subject.

We cannot possibly overrate the difficulties which had to be overcome by the organizers of the exhibition before they succeeded in bringing together more than one half of the surviving painted œuvre of Dürer. Never before has the student been given such a chance to study side by side the pictures of the Louvre, the Uffizi, Lisbon, Budapest, New York, Dresden, Berlin, Prague, and so on. Thus the inquisitive visitor now has a unique opportunity to exercise his critical faculties with regard to the controversial statements of the different biographers and students of the master.

The object of these lines cannot be more than to give a few cursory notes concerning some



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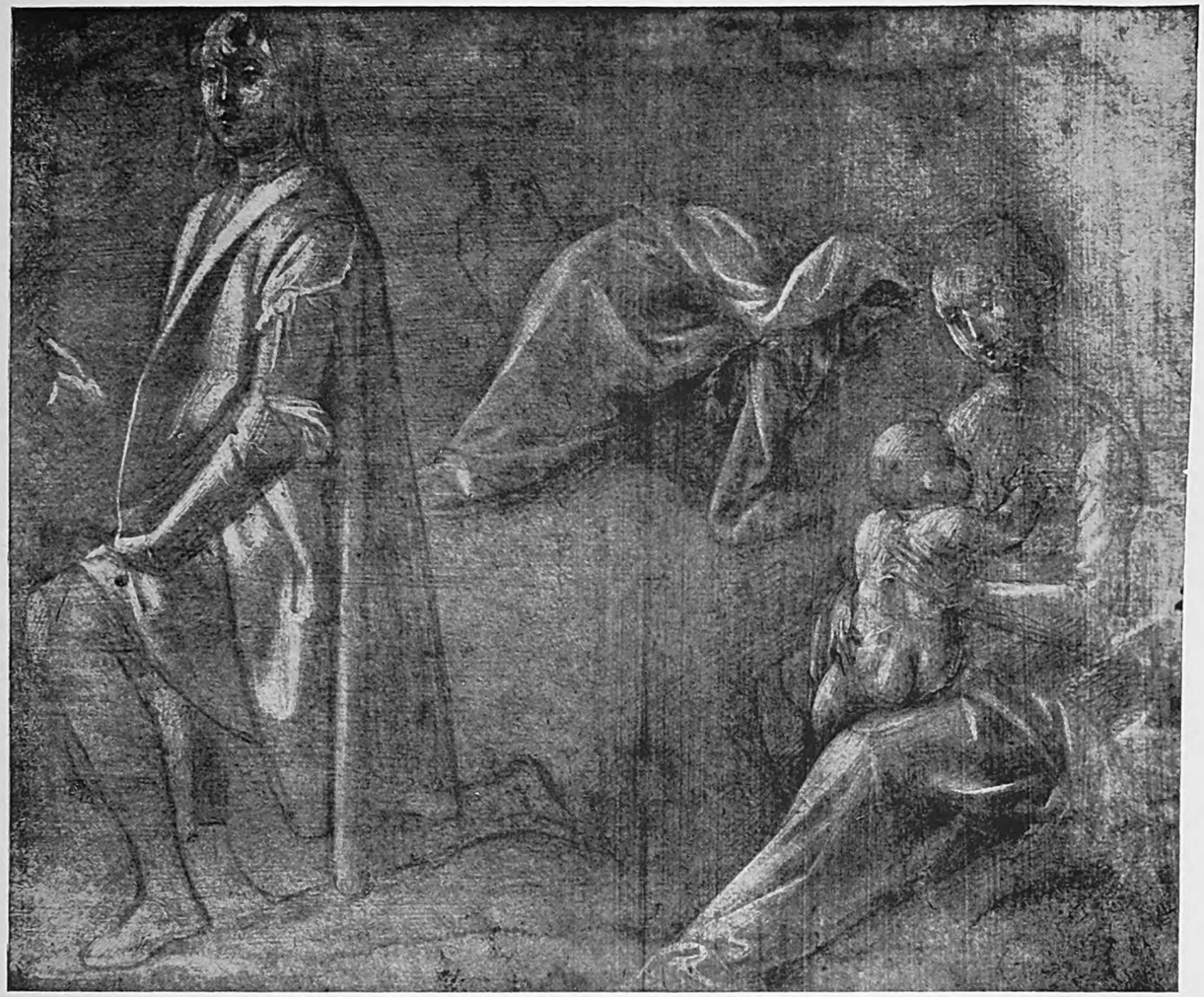

*A*—Sketch, here identified as by Giovanni Santi. Brush and wash over pencil; 19.5 by 23.5 cm. (Mr. A. S. Drey, Munich)

*B*—*Madonna and Child,* by Giovanni Santi. Drawing. (Albertina, Vienna)

*C*—*Madonna and Child,* here identified as by Giovanni Santi. Drawing. (Albertina, Vienna)

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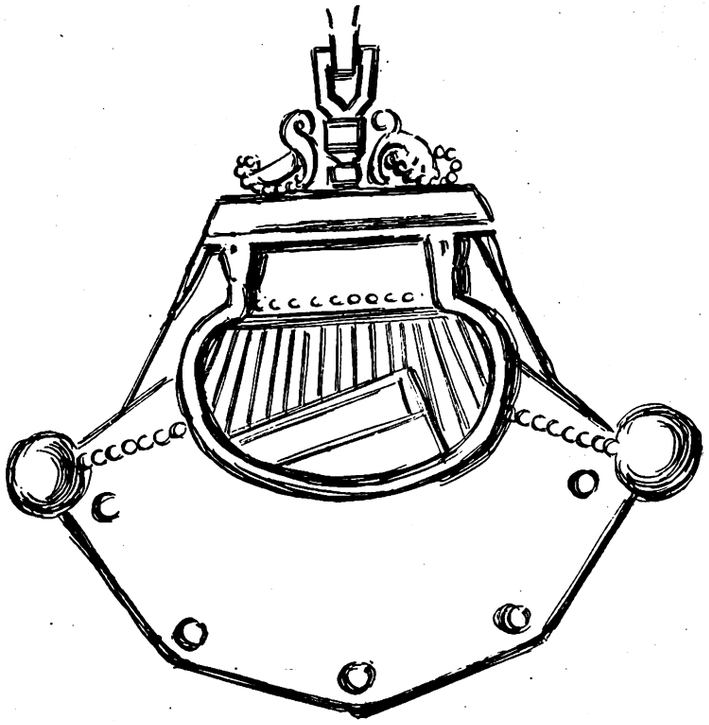
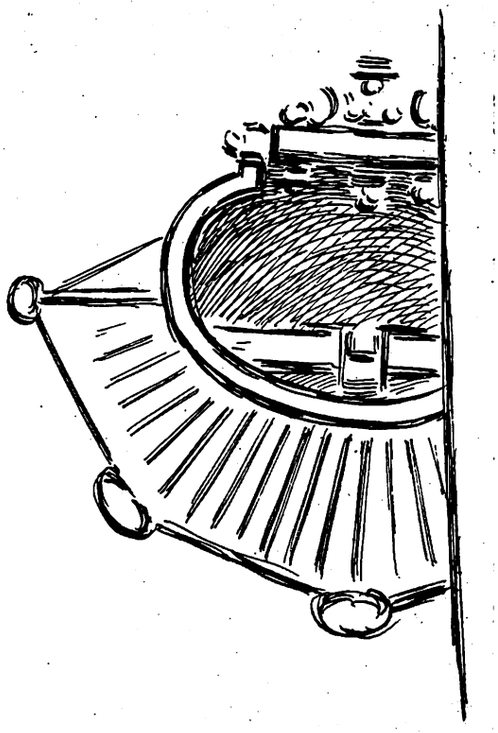


*A*—Purse from *A Donor protected by St. Anthony,* ascribed to Petrus Christus. (Royal Gallery, Copenhagen)



*B*—Purse from *A Young Man,* by Petrus Christus. (National Gallery)

Shorter Notices: A Slip in James Weale's "The Van Eycks"?

*Rosenkranzfest,* by Albrecht Dürer. Detail. (Premonstratensian Monastery, Strachow, Prague)

Shorter Notices: The Dürer Exhibition in Nuremberg

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of the more "exotic" exhibits. Much has been written about the date on the portrait of Dürer's father in the Uffizi. In the bright top-light of the exhibition date and monogram appear absolutely pure and original, and of the same *facture* as the rest of the painting. We do not get the same agreeable impression from the Louvre self-portrait. This painting, transferred from parchment to canvas, has suffered very much, and probably a great part of the surface must be regarded as repainted.

The greatest attraction of the exhibition is undoubtedly the *Rosenkranzfest* of Strachow. This stupendous composition is worthy of its reputation as the chief d'œuvre of Dürer the painter. Much has been written about the deplorable state in which it has come down to us. Quite recently a prominent Viennese art-historian proclaimed that nothing or almost nothing of the original brushwork of Dürer remains on the surface of the panel. This is an astounding exaggeration. It is true that the centre part—the figure of the Virgin with the Child, the two cherubs holding the crown of the Virgin, and the *venezianissimo* lute-playing cherub below — is lost and gone for ever. What we now have before us in these portions is partly the work of a seventeenth-century restorer, partly of a nineteenth-century pre-Raphaelite. But the majority of the kneeling donors, among them the resplendent knight in armour, the exquisite lilac chasuble of the Pope with the delicate rendering of the orfreys, and the upper part of the Emperor Maximilian, as well as more than two-thirds of the landscape—and what a landscape!—are, except for smaller damages, free from repaint and have preserved all their original character. Nowhere except in his portraits does Dürer achieve such a richness of colour and mastery of composition as here. The colour scheme is quite Venetian, and no higher praise of it could be offered than that it emulates the palette of Dürer's prototype, Giovanni Bellini. The detail we reproduce from the *Rosenkranzfest* [PLATE] will, we hope, be accepted as a convincing proof of what we say about the condition of the painting.

The question mark which has been put behind Dürer's name in connexion with the *Portrait of a Youth*, from Budapest, we find confirmed by comparison with the authentic portraits. The same is true of the Bergamo *Sebastian*. In both of these pictures there is a limpness in the drawing and flatness in the colour which, conjoined with the somewhat effeminate expression, place Dürer's authorship beyond possibility. It may be that the Bergamo picture is the work of the same Dürer imitator as the problematic, but not uninteresting, male portrait in the possession of the former Grand Duke of Hesse in Darmstadt (No. 104 in the present exhibition).

There are some 130 drawings among them besides the world-known treasures of the cabinets of Berlin, Paris, Dresden, the Albertina, etc., a great number of leaves from private collections which have never before been shown in public. The selection is eminently representative of the universality of Dürer's genial draughtsmanship, and an excellent illustrated catalogue of the exhibition has been published. This little book contains much new material for the student of early German art.

M. H. BERNATH

A SLIP IN JAMES WEALE'S "THE VAN EYCKS"?—Mr. James Weale in his work on the Van Eycks, when writing on *A Donor Protected by St. Anthony* in the Royal Gallery, Copenhagen, says:

> The purse attached to the Donor's cincture figures in a portrait attributed to Peter Christus in the collection of Mr. George Salting, and bequeathed by him to the National Gallery (No. 2593) in 1910. It was possibly one of the properties acquired by Christus from John's widow.

Being interested in the question of the authorship of the Copenhagen panel, I have carefully examined the purses—the Copenhagen one from photographs, and the London one from the original—and I find that they are quite different, as my sketches will show [PLATE A, B]. The Copenhagen purse seems to be the most elaborate; doubtless the shape was common in the period. I do not know how far these purses have been used as evidence of the authorship of the pictures; but so far as I have seen, all critics writing on these pictures assume them to be identical. Mr. James Weale considered the Copenhagen picture to be by Hubert van Eyck, but the Copenhagen Gallery state definitely that it is by Christus. I hope these sketches will prove that the purses can no longer be accepted as evidence that the pictures are by the same hand.

CHRISTOPHER HUGHES

"THE DAILY TELEGRAPH" EXHIBITION.—Before our next issue appears the enormous exhibition of works of art at Olympia being organized by *The Daily Telegraph* will be almost over. The scheme appears to be shaping very well. It is in the interest of everybody that any such enterprise should be a success, and it is the more gratifying to know that, besides the huge space allotted to dealers' stalls, ample room has been provided for two sections of supreme interest to serious scholars. These are the extensive loan section organized by Sir Martin Conway and the loan picture gallery, for which a small sub-committee is responsible. The former will contain some of the most splendid possessions of English



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collectors, and a certain number of pictures will be included. The art gallery will consist of paintings, each of which is for one reason or another famous. No attempt whatever has been made to emphasize any particular school or period. Among the pictures will be found Raphael's *Madonna and Child,* lately bought from the Desborough collection, Raeburn's *The MacNab,* Raphael's *Giuliano de' Medici,* Jan Van Eyck's *The Holy Face,* an unpublished *Madonna and Child,* an interesting version of the Mond picture by Titian, Gainsborough's *Lord Kilmorey,* a large and important but unrecorded Turner, Crome's *Willow Tree,* Rubens's *Christ, King of Martyrs,* belonging to the series of the twelve apostles in the Prado, Rembrandt's *Savant and the Bust of Homer,* Quentin Matsys's *The "Ugly Duchess"* and Piero di Cosimo's *Fantasy.* This selection, taken almost at random, illustrates the extraordinary variety of the pictures in the exhibition.

# THE LITERATURE OF ART

## THE EUMORFOPOULOS CATALOGUE OF CERAMICS COMPLETED. BY W. PERCEVAL YETTS.

THE CATALOGUE OF THE GEORGE EUMORFOPOULOS COLLECTION OF CHINESE, COREAN AND PERSIAN POTTERY. BY R. L. HOBSON. Vol. VI, Chinese Pottery, Corean and Persian Wares, and Recent Additions. 60 pp. + 75 pl. (Benn.) £12 12s.

As this series has progressed, the efficiency of those concerned with its production, notably the photographers, painters and the printers of the coloured plates, seem also to have progressed; and here surely it has reached the zenith of achievement. The vitreous brilliance of Chinese glazes, the lustre of Persian ware, and the iridescence begotten of age are all represented with surprising truthfulness.

The last of the volumes devoted to the ceramics of Mr. Eumorfopoulos contains objects of which the wide variety alone gives it special attractiveness. It begins with Recent Acquisitions, and the first to be described are two most intriguing red pottery owls with the inscription "Made in the fourth year of the *Wu-fêng* period" (i.e., 54 B.C.) stamped on their chests. Questions naturally arise as to the reason for vessels fashioned in the form of owls. Many such vessels have come to light in recent years. They appear to belong to various ages, and some are painted in white, red and black. A few bronze versions of the type are known, and notable among these is the spirited example also in the Eumorfopoulos Collection. No doubt they are relics of the bird cult prominent in the sacrificial rites and almost-forgotten myths of ancient China. M. Granet in his recent illuminating book, *Danses et Légendes de la Chine ancienne,* has collected some of the scattered fragments.

The owl seems to have been the emblem of a royal line of culture-heroes who controlled thunder, ordered the seasons and invented metal casting. Chief of these is Huang Ti, the deified mythical emperor whose mother conceived him after seeing a flash of lightning. The practice of sacrificing owls to Huang Ti may be explained by the notion that ingestion of his totem could renew his divine energies. The owl is said to be specially active during the solstices, those being critical periods of interaction between the *Yin* and *Yang* principles; and chiefly is its power felt on the fifth day of the fifth moon when *Yang* and fiery influences reach their apogee. Its connexion with thunder and fire is shown by the use of pottery tile ornaments in the form of owls at the corners of roofs as a protection against fire. We find them represented naturalistically on palace buildings portrayed in the Shantung sculptures. Another example of homoeopathic magic is based on the belief that owls eat their mothers. Owl soup was bestowed by a feudal lord on his vassals. The prince was both father and mother of his subjects, and therefore the soup acted as poison and antidote to purge them of filial impiety and strengthen their loyalty. This sacramental rite was continued by Han emperors. Perhaps the foregoing may supply clues to the significance of these two owl-shaped vessels of the Han dynasty.

Recent Acquisitions are followed by the miscellaneous class of commoner pottery produced at numerous little-known kilns. Many of the objects coming under this heading cannot be labelled with certainty, but of the Kuangtung and I-hsing wares Mr. Hobson gives accounts. The less familiar Corean wares come next, and of these Mr. Hobson outlines the history. Though numerically inferior, the examples of Persian and Near Eastern pottery prove the fine discrimination and æsthetic acumen exercised by the maker of the Collection. Their sumptuous beauty is presented with extraordinary fidelity in the plates.

The triumphant finish to the difficult task of cataloguing the ceramics of the Eumorfopoulos Collection calls for congratulations to all concerned. Foremost is the great collector who has rendered a public service by gathering together objects not merely of intrinsic beauty, but also representative of a medium through which may be traced the cultural evolution of a large part of the human race during the last two thousand years. With generous hospitality he opens his doors to all. To those who cannot journey to London the Catalogue offers intimate familiarity with the Collection; and, moreover, both to those who can and to those who cannot it offers the guidance of a concise, authoritative commentary by the acknowledged master of the subject. The contributions by the photographers, artists and printers command our admiration; and finally our gratitude is due to the essential enterprise and controlling care of the famous publishing house of Benn.

**The Kingdom of Books.** BY WILLIAM DANA ORCUTT. xii + 292 pp. + 30 pl. and coloured frontispiece. London (Murray). 21s.

In this little book (which is really shorter than the number of pages would suggest), Mr. Orcutt has provided the general reader with a very serviceable account of the printed book from the time of Gutenberg onwards. He tells of Aldus, of Robert Estienne, of Plantin, the Elzevirs, the



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Didots, and to come nearer home of Baskerville, William Morris, Cobden-Sanderson, and that distinguished member of our Consultative Committee, Mr. Emery Walker.

The earliest printers were indeed a distinguished body of men. It is difficult to realize our debt to Aldus, who first brought the literary treasures of Greece and Rome within reach of all. Himself, a man of letters, he had for assistants others no less distinguished—one need but mention Erasmus and Marcus Musurus, the former a corrector of the press, the latter the chief compositor. So Musurus is described by Mr. Orcutt, but under that homely designation he refers to a distinguished Greek ecclesiastic, who was made an archbishop by Leo X, and an even more distinguished scholar who edited more than one classical Greek text. The language of Aldus's household was Greek; this must have been gratifying to the scholars he assembled around him, but it did not satisfy the more material needs of some of them. One at any rate, Erasmus, the corrector of the press, complained that he had been nearly starved, to which Musurus retorted that the Dutchman " drank enough for the triple-bodied Geryon but did the work of only half a man."

Aldus began the sixteenth century at Venice with his editions of the classics. Before the second half of that century was far advanced, Plantin, at Antwerp, was publishing books in Latin, Greek, Hebrew, French German, Spanish, Italian, Flemish, Dutch, and English; which reminds one of the modern Armenian Benedictine monks of San Lazzaro in the Venetian lagoon, whose books in weird Oriental types are, by the way, for the most part set up by Italian compositors from the mainland who are completely ignorant of the languages.

Mr. Orcutt, in his guide to the Kingdom of Books, naturally does not confine himself to typography: he has much that is interesting to tell us of illustration, decoration and binding. The illustrations, twenty of which are full page, are helpful. To pick out but three of them: on page 10 there is a specimen of the beautiful Greek script of Marcus Musurus, which is said to have been the basis of the first complete fount of Greek type; on page 107 there is reproduced a title page by Rubens; and opposite page 192 a beautiful Grolier binding. The portraits of Aldus Minutius, Marcus Musurus, and Balthasar Moretus of Antwerp, must not be forgotten; and to these should perhaps be added that of the Paris *bouquiniste,* Charles Dodeman, of whom Mr. Orcutt writes in his chapter on " Books Al Fresco " that is on the quais of Paris along the Seine. E. B.

**Histoire de la Peinture Flamand des origines à la fin du XV siècle.** By Fierens-Gevaert. 124 pp. + 87 pl. Paris (G. Van Oest). 160 frs.

**Flemish Painting before the XVIII Century.** By Sir Paul Lambotte, K.B.E., Translated by Herbert B. Grimsditch. 48 pp. + 90 pl. (The Studio.) 7s. 6d.

Many students of Flemish art hearing the name of the late Fierens-Gevaert will associate it with his two principal works, the " Renaissance Septentrionale " and the " Primitifs Flamands." The first volume of this history, the " Creators of Flemish Art," is in fact an enlarged and re-edited edition of " Primitifs Flamands." The word Flemish, which usually denotes only artists born in Flanders, is used here in a broader way, that is, its strictly geographical sense is supplanted by one meaning the artistic unity so evident in the Netherlands of the fourteenth and fifteenth centuries, at which time—through various marriages and other means—the Netherlands included many parts which no longer form either a geographical or an artistic unit. The consequence is that the subject is treated on broader lines than in " Primitifs Flamands," and therefore this volume gives a more complete and more satisfactory review of the subject than its predecessor. To the illustrations from the first published book, which contained only reproductions of works preserved in Belgium, have been added a number of additional examples preserved in various museums in many countries, making eighty-seven plates in all, excellently chosen and beautifully reproduced.

The subject matter is divided into five chapters, i.e., the Origin of Flemish Art, Illuminators of the Fourteenth Century, the Dijon School, the de Limbourg brothers, and Hubert and Jan Van Eyck. Those interested in the extraordinary work of so early a master as Bandol, the painter of the *gouache* portrait of Charles V and the designer of cartoons for tapestries for the Duke of Anjou, or in Broederlam, the protegé of Philip the Bold, or in Malouel or any other fourteenth-century master, will find the first three chapters of this volume of extraordinary interest. Their value lies not in the amount of new information about individual painters, for there is hardly any, but in the presentation of the artistic production of that time as an *ensemble.* The de Limbourg brothers have in this book, just as in Flemish art itself, a chapter to themselves. The " Les très riches Heures du Duc de Berri," the coveted possession of the Musée Condé at Chantilly, alone would give them a place apart. Professor Fierens-Gevaert does them full justice, and in a comparatively short chapter supplies a remarkably clear and precise review of their work. The Van Eyck brothers are, of course, treated separately also and even more carefully, if such a thing is possible, than the Limbourgs. In short, here is a book which for its reliability and amount of useful information is bound to become an indispensable reference book for art students and also a prized possession of any book lover.

The second book on Flemish art is one of the "Studio" publications. Although entirely different in character from the former, it is a good short review of four centuries of Flemish painting. The large number of plates (90), mostly well reproduced and chosen, alone give a fair impression of Flemish art. Considering the low price and the usefulness of the book, it should find a ready sale among the general public, for it is seldom that one can have even an abridged book by such an authority as Sir Paul Lambotte and with a number of good illustrations at such a low price. S. P.



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**Modes and Manners of the Nineteenth Century.** By Oskar Fischel and Max Von Boehn. 4 vols. Vol. I, 186 pp.; Vol. II, 171 pp.; Vol. III, 163 pp.; Vol. IV, 226 pp., all fully illustrated in monotone and colour. (Dent.) £2 2s.

The authors of these four volumes are Germans, and with German thoroughness they, having undertaken to " cover " the nineteenth century, actually account for the female costumes and fashions in Europe from the year 1790 to the year of the great war. The costumes affected by man occur in text and plates only here and there in the nature of parentheses or as footnotes to the history proper. The general suggestion of the book, quite inevitable but unintentional of course, is that the nineteenth century (so very unlike the twentieth) was distinguished by a miraculously successful attempt or plot to conceal the fact that ladies had legs or even feet, though toes were frankly admitted—" toes like little mice " quotes a nineteenth-century poetess.

All women's clothes are presumably designed either to promote the amorousness of the male or the jealousy of the female, and the most perfect patterns did both; and this, in the nineteenth century, was achieved not by the exposure (but for artificial silk) of ankle, calf and knee, but by their concealment. More was left to the imagination of the observer, and less to the mere image on the retina. The theory behind it all was indirectly related to a favourite notion of the day, embodied in the quotation " distance lends enchantment to the view."

To a layman it is astonishing to see how, as to-day, it has been France almost alone that has furnished the patterns for women's clothes during the whole of the last century. The long, clinging, flowing, high falutin' and high waisted covering that best represents the years between 1790 and 1817 derive directly from the Empire; in the age of visitations to Napoleon's tomb, of the spiritual succumbings of perfectly decent virgins to the lure of Lord Byron and of loungings and languorings in country drawing-rooms (1818-42, Vol. 2), France again dictates what the ladies of Europe shall wear; the 'forties, 'fifties, 'sixties and 'seventies are best represented in pictorial art by Constantin Guys; and if Whistler dominates the blowsy, tight-strung 'nineties, it is because Whistler was trained in Paris. Vol. 4 is the only one that reveals woman as at last making herself (or rather her face and hands) part and parcel of a whole, the greater part of which was composed of cloth. This consciousness of general effect was an extraordinarily new thing at the time, and it was characteristic of the decade of æstheticism. Whereas then, meeting a lady was, in essence, to meet a mass of clothing with a face, hands and toes, attached like ornaments, to do so now is to meet a face and shorn head, arms, hands, half-legs and whole feet, with a wisp or two of " material " ornamenting them.

The great distinction between last century and this is then, that whereas the cloth was once the thing, the carcass is now the thing. But for the inclemency of the weather of Europe, the modern movement would no doubt reach its logical conclusion.

Dr. Fischel's and Herr Von Boehn's publication could hardly be bettered, as giving a god's-eye view of women's caprices in costume, and it demonstrates once more how a subject not in itself of the first importance may be made highly interesting and provocative of all sorts of serious and important speculations by being done really thoroughly. R. R. T.

# LETTERS

## " TWO WORKS IN THE LIBRARY OF CHRIST CHURCH, OXFORD "

Dear Sir,—In the May number of your magazine the puzzling chalk drawing (Plate B of Shorter Notices: Two Works in the Library of Christ Church, Oxford) has aroused my speculations. I feel myself incompetent to speak with regard to its authorship, but I should like to put forward the opinion that its subject is a detail sketch for an *Assumption of the Virgin.* Beside the heavily bearded head another is bent in astonishment over the empty tomb; the look and gesture of the other is directed heavenward in an effort to comprehend the occurrence; and the traditional group of disputants is also not lacking. As a depiction of the Descent of the Holy Spirit at Pentecost the sketch seems to me improbable, as I can find no indication of the tongues of fire. And I cannot believe that the artist would not have indicated this small but important detail of his theme with the first few strokes.

It now remains, in the legion of pictures of the Assumption, to find one for which the sketch was a preliminary. And here I lack the foundations of knowledge.

Yours faithfully,
Friedrich Oberneder

## " THE LANDSCAPE WORK OF SEGHERS "

Dear Sir,—In an article in your May issue, Sir Charles Holmes speaks of an " admirable drawing " in the University Print Room at Göttingen, which he attributes to a certain period of Hercules Seghers, dwelling on the influence which works like that must have had on the art of Rembrandt. This drawing, however (a view of Cleve), in spite of having been published as a Seghers by Waldmann in the " Mitteilungen der Gesellschaft für vervielfältigende Künste," 1906, p. 69, can by no means be considered as a genuine work of that master, and has in fact been assigned by most of the competent writers to J. Ruischer, to whose signed drawing at Dresden it shows a very close relationship (cf. A. M. Hind, *loc. cit.* 1914, p. 17, and Cat. of Drawings by Dutch and Flemish artists. . . Brit. Mus. I, 1915, p. 92; G. Glück, Zeitschr. f. bild. Kunst, 1925-26 Literatur, p. 24). I may add that the Print Room at Göttingen does possess a work of the great master himself, this, however, being a fine uncoloured copy of the etching Spr. 15 (xxix), which I found among unidentified prints of the collection some years ago.

Yours faithfully,
Wolfgang Stechow



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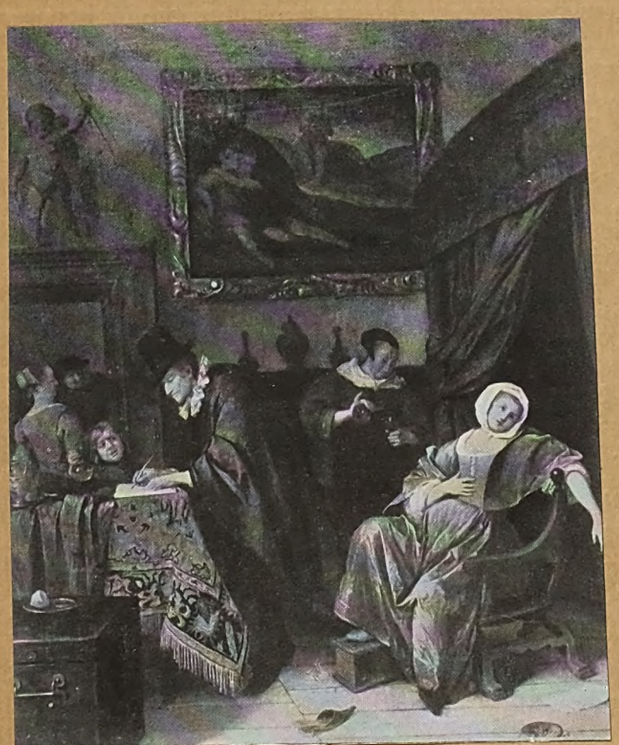

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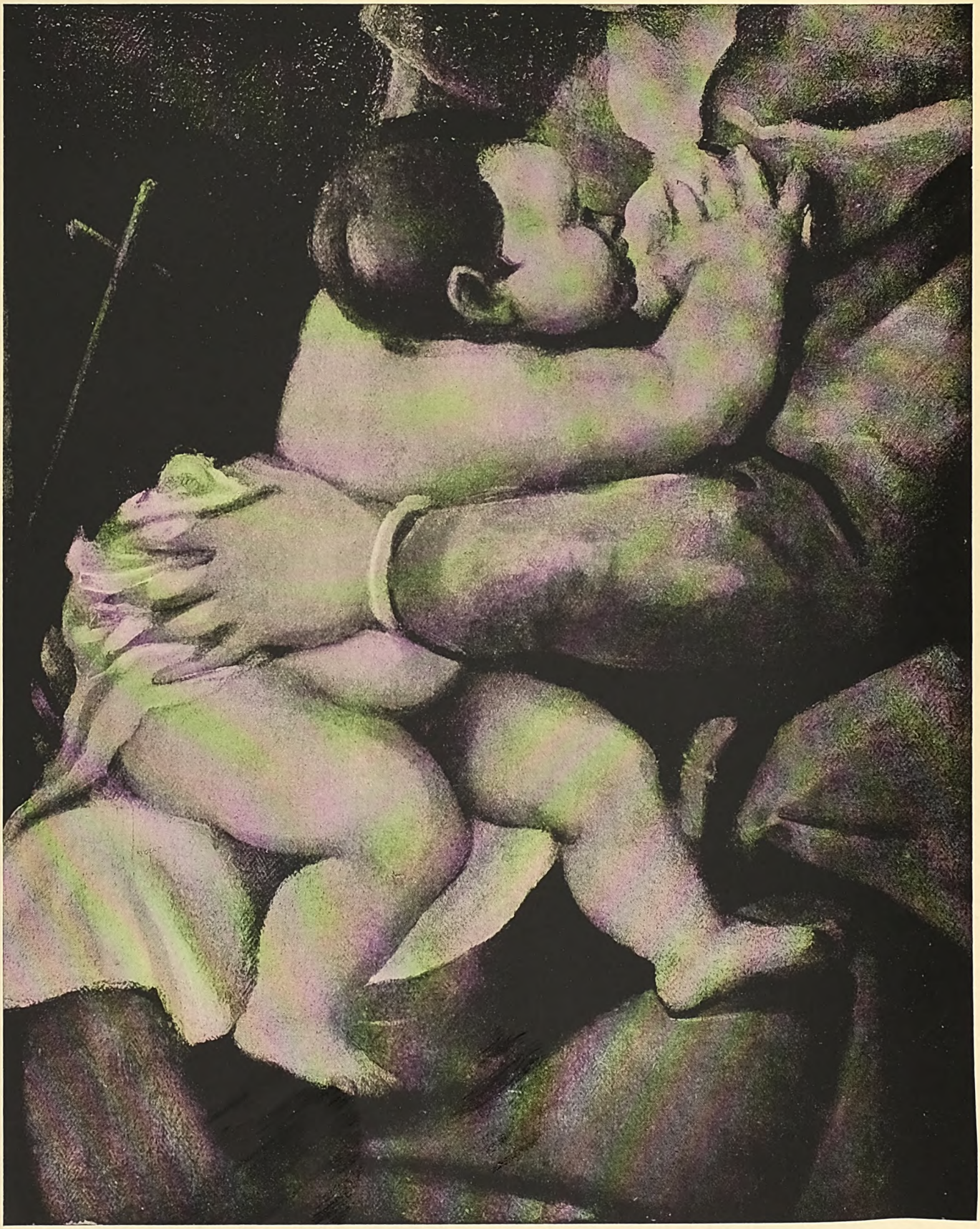

*Holy Family with St. John,* (detail of Plate II, A.) Here identified as by Titian. (Mr. R. Henniker-Heaton)

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# TWO UNKNOWN WORKS BY TITIAN

BY DETLEV, BARON VON HADELN

ATTRIBUTIONS to great masters are rightly to be sceptically received unless resulting from instant recognition of the master's hand. For the greatness of a pre-eminent master rests partly upon the fact that the power of his personality is unmistakably expressed in his works. This must hold as the rule; but exceptions may certainly occur under certain conditions. Two such conditions are frequent: there is the case of some unusual strange influence at work upon the master, and there is the case of a youthful work. Admittedly even a work of immaturity will contain the immanent traits of the personality, but only in budding form, not fully unfolded, and therefore not to be recognized at a first glance.

Some may maintain that we are so well acquainted with the youthful Titian that his hand is immediately recognizable in a given painting. But have we a really clear vision of Titian, the beginner? The question suggests others. Whence these remarkable cases of divided opinion with respect to certain works as to whether they are to be attributed to Giorgione or to Titian? Whence also the prevailing doubt as to how the various early works are to be chronologically arranged? It cannot be said that they are connected like the links of a chain. The earliest painting, the *Bishop Pesaro before St. Peter,* stands fairly isolated. The fact that this is an early work of Titian's is so universally accepted, that we hardly ask on what basis the theory rests. Imagine, however, that this painting were to turn up minus its tradition, say at Christie's, who would recognize it immediately as a Titian? A case such as has just been suggested lies to hand in the shape of a picture here reproduced on PLATE II, B. It was purchased by Lord Lee of Fareham, from an Italian art dealer some years ago, as an anonymous work of the Venetian school. Since then many of Lord Lee's visitors have doubtless stood before the enigmatical work without being able to give a satisfactory answer to the riddle of its authorship. I must admit I was also in doubt on the two occasions that I saw the work and that it was a remark of Lord Lee himself which opened my eyes in the matter.

The composition differs from all the traditional standards. It will be advisable to give an interpretation of its content. A knight in armour, obviously not a saint, but the donor of the painting, receives a standard at the hands of the youthful John. At the first glance one is inclined to take the child for Christ, for it is supported by a young woman of the Madonna type. But the skin worn by the boy, the reed cross and the lamb, are attributes of the Baptist. There can be no doubt that this is a representation of St. John. But whose then is the youthful figure supporting the boy? Christian ikonography follows the plain Gospel statement that St. Elizabeth always appears as an elderly woman. Hence it probably is the Madonna who is here portrayed in so motherly a relationship to the young John.

If this interpretation be correct we may in a few words suggest how the commission may have been given:—A knight about to participate in battle wished to have a picture which would present him under the protection of the heavenly powers. St. John was to appear next to the Madonna, either in the capacity of patron saint or as patron of some knightly order.[1] We may imagine how the artist of an earlier generation, a Bellini or a Cima, would have solved the problem in their later years, say after 1500. They would either have employed the archaic formula of a symmetrical grouping:—Mary with the Christ child in the middle, with John placed on one side and the donor on the other. Or they might have used an assymetrical scheme:—The Madonna and Child almost in profile on one side of the picture, faced by St. John and the kneeling donor on the other. The idealized relationship of the proceedings would have been indicated by traditional gestures. John would place his right hand patronizingly upon the shoulder of the donor, and the Christ child would give his blessing. Our picture, however, exhibits quite a new spirit. The inevitable devotional distance existing between the holy personages and the donor, always a feature of such pictures by the earlier masters, has been given up. And what is more important still, the former hieratic gestures have been replaced by a natural action, which both ideally and formally creates a completely new relationship.

The young John presents the donor with a banner. That means that he is rewarding the donor, in the manner of Temporal lords, according to his worth and standing. I am acquainted with but one other Venetian work of this period which represents in similar romantic manner the translation of the spiritual into the temporal. I refer to Titian's earliest work, the *Presentation of the*

[1] Lord Lee suggested that it might be the Order of St. John of Malta. I cannot say whether the standard fits in with this suggestion: it is of black velvet with a broad silver band superimposed, which probably forms a cross. The bordering is of a dull red.



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*Banner of the Church to Bishop Pesaro* (Antwerp). Thus it is just amongst Titian's early work that a solitary parallel can be found for the unusual and new characteristics of our picture.

Considered from a formal point of view a certain stylistic discrepancy cannot be denied. The strong Belliniesque character of the Madonna's head is the most disturbing element. The interest of the observer is above all awakened by the beautiful clarity of the frontal view of the head with its melancholy intensity. This trait is inclined to attract attention at the expense of other parts of the picture, which though not so intense, are really more characteristic, once contemplated. It is difficult to mistake Titian's treatment of form in the case of the young John. The head does not appear to be in the best conditions, but the type of construction points to Titian. The form and drawing of the legs are very characteristic of Titian, but some of the details of the figure disclose an immaturity and lack of complete mastery. The composition on the other hand is replete with Titian's spirit. The drawing of the right arm is not without its faults, but how grand is the movement of this outstretched arm which holds the reed cross like a sceptre! The remarks of Lord Lee already alluded to above refer to the figure of the Donor. This figure is related in a certain formalism to an early portrait in Carlsberg, the similarity being indeed a very close one. It is not only a question of an accidental resemblance in the shape of the hand, but also of how the similarly observed hand, and the arm to which it is attached, had been arranged in the picture. Compare also the early work in Antwerp already so often mentioned. Also compare the details of modelling of the Donor's head with that of the portrait in the Danish Collection. Allied to the above-mentioned arguments are also the indications of the painting technique and the quality of the colour. No one can doubt that indications of this sort are the ultimate basis upon which every attribution must rest. But everyone also knows that this means dealing with subtleties which the eye may be aware of and the memory even retain, but which almost elude one in the attempt to express them in words. So I can only say that I have observed in Lord Lee's picture certain technical peculiarities and beauties with which I am acquainted in some other of Titian's early works.

The second painting here published [PLATE II, A and FRONTISPIECE] is in the possession of Mr. Raymond Henniker-Heaton. It is a *Holy Family with the young St. John,* begun in a wonderfully temperamental manner, and then, for some reason not to be fathomed, left unfinished in the state of a sketch. Thereon rests the peculiar interest that the picture calls forth. It presents more clearly and directly than in the case of paintings which have received an overglaze of colour, the power and breadth of the brush work, and it gives us a very fair idea of how Titian set about his creative work. The composition seems to have been carried out without the aid of any preparatory studies. In any case this picture shows us how Titian set out, not from linear construction of any precision or fixity, but that the creation of a colour organization was his primary step. Modelling, and to a certain extent drawing, were developed less through the usual working up of tones of different density than through the juxtaposition of different areas of colour. It is a realization of these subtly related colours that is mainly responsible for the observer's sense of solidity and movement of planes. This is not easy to express in words, but the reader may see what is meant if I draw a parallel in this particular respect between Titian and Cézanne.

The middle group of figures in Mr. Henniker-Heaton's picture is closely related, at all events in the main lines of its composition, to the Mond *Madonna* in the National Gallery. All authorities agree that this *Madonna* is one of the latest of Titian's works, and it was painted in 1570 or even later. It is fairly obvious that our sketch belongs to a somewhat earlier period. Whether it be ten or even twenty years earlier than the Mond *Madonna* is, however, a question that must for the time being be put on one side in view of the unusualness of this sketch within the realm of the master's œuvre. Incidentally, it is well known that Titian returned occasionally to his own early compositions even after a lapse of decades.

# POTTERY OF THE SIX DYNASTIES—II

## BY R. L. HOBSON

WHAT might be done for our Chinese collections if missionaries in the remote provinces had the aptitude and the inclination for archæological pursuits has been satisfactorily demonstrated by the Rev. Thomas Torrance. For long resident in Chengtu, in the province of Szechwan, he has brought back or sent from time to time to the British Museum objects of capital importance to the study of



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*A—Holy Family with St. John,* unfinished, here identified as by Titian. Canvas, 61.6 by 85.1 cm. (Mr. R. Henniker-Heaton)

*B—Madonna, with St. John presenting a Banner to a Knight,* here identified as by Titian. Canvas, 56.2 by 77.5 cm. (Viscount Lee of Fareham)

Plate II. Two unknown works by Titian

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*A*

*B*

*A* and *B*—Unglazed pottery stand; Six Dynasties period. Height, 25.4 cm. (British Museum)

Pottery of the Six Dynasties—II

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Chinese ceramics. These include Han tomb figures and pots obtained from excavations personally witnessed by himself, sepulchral bricks[1] with relief designs in the style of the Shantung stone slabs, and a remarkable glazed T'ang figure[2] from a tomb dated in the ninth century; and he was indirectly concerned in procuring a beautiful cream-glazed box[3] from the foundation chamber of the Kiating pagoda which contained coins of the Chih Tao period (995-997), besides several specimens of local Szechwan wares.

Only last year the British Museum was able to acquire from him two objects of unusual interest, one of which will be described in a later note. The other is the fragment illustrated by PLATE I, A and B. Unfortunately it is incomplete, but there is enough remaining to delight us with its sculpturesque qualities and to intrigue us by its curious composition. It is evidently part of a stand for some shafted object, and it is made of red pottery, formed in a two-piece mould, very little trouble being taken to disguise the seams. The socket for the shaft is a cylindrical vase which is carried on the back of a winged ram. Supporting the vase are two figures, one at the back (visible in both views of the piece) holding a bunch of three plants which look like the *ling chih* fungus; and the other, seen only in Fig. B, sitting sideways and holding a bunch of similar plants in his right and a thrysus-like staff with flowing fillet in his left. The drapery of the rear figure is scanty and blown by the wind; that of the side figure is a long-sleeved robe with V-shaped opening at the neck similar to that of the Han tomb statuettes. The *ling chih,* or fungus of long life, if indeed it be such, would suggest a Taoist connexion; but otherwise the significance of the two figures remains a mystery.

It has often been observed in early Chinese compositions that the rendering of the human figure is crude and perfunctory, while the artists rise to great heights in the representation of animal forms. Here the winged ram is a monumental object worthy of relationship with the great stone sculptures which have been found in Szechwan. The provinces of Shansi and Shantung are hardly more rich in early sculpture than Szechwan. The French mission conducted by Messieurs Segalen, de Voisins and Lartigue has studied these Szechwan monuments and published them in its *Mission archéologique en Chine* (1914 and 1917). Plate 54, in Vol. I of this work, illustrates a winged lion or tiger in sculptured stone from the tomb of Kao Yi, at Yachowfu, which belongs to the early part of the third century. In another plate (X) is shown a winged horse from the tomb of T'ang Kao Tsung, who died in 683. The wings, a salient feature of these figures, are elaborately scrolled on the later and rendered with severe simplicity on the earlier of these specimens. On our ram they are less florid than those of the T'ang horse, and one would say the whole figure was more nearly related in style to the Yachowfu sculpture.

[1] British Museum Guide to Pottery and Porcelain of the Far East, Fig. 1.
[2] *Ibid.* Plate 1.
[3] *Ibid.* Fig. 35 and THE BURLINGTON MAGAZINE, Nov., 1923, p. 240.

# A DRAWING ASCRIBED TO VAN DYCK BY RANDOLPH SCHWABE

IN the attribution and dating of pictures the evidence of costume is too often ignored. More positive in most cases than evidence of style, it may be adduced from a vast mass of pictorial and literary material, and by its help most art works in which costumes of the past four centuries are represented may be assigned with certainty to particular decades. A close study of fashion will often establish dates even more precisely. Not all art critics, of course, overlook the value of information thus derived. Mr. Collins Baker, for instance, and Mr. Constable have made good use of it. But it seems neglected enough to ensure a longer life to a number of old errors.

My principal example in these notes is a well-known drawing of two heralds in the Albertina [PLATE A]. It has intruded into all the standard works on Van Dyck, and for years I have expected its authorship to be questioned. German critics, indeed, have expressed doubts: wrongfully, according to Emil Schaeffer (*Van Dyck*—" Klassiker der Kunst " series). Pauli, reviewing Schaeffer, says the drawing is too unlike Van Dyck's accepted work to be unquestionable. Both rely on evidence of style, overlooking the fact that Van Dyck cannot have drawn these figures, since they are wearing clothes of a fashion that hardly prevailed till twenty years after his death.

These full " petticoat-breeches " and "canons" are characteristic, in England, of the Restoration; equally characteristic of that period, though more easily confused with earlier modes, are the falling-band, the fashion of wearing the hair, the wrist-ruffles, the pronouncedly square-toed shoes, and the stiffened shoe-ties.



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" Rhinegraves " or " petticoat-breeches " are simply a kind of short petticoat, usually with the lining drawn close to the legs above the knee. They were generally trimmed with ribbons at the waist and at the lower edge (particularly at the side, as in the drawing; see also the Hague drawing of a herald). They may be found as early as 1655 in Holland or France, but not earlier—certainly not in England. Randle Holme, the herald painter (Harl. MSS., 2014), notes these breeches as a novelty in Chester in 1658, and says they were brought from France. They became fashionable with the return of Charles II. So did the " canons " (funnel-shaped frills of silk or other material, attached below the knees, stiffened and sometimes attaining great size), which are well shown in the nearer of the two heralds' figures. Pepys lost no time in fitting himself with these at the time of the King's return.[1] Together with the petticoat-breeches, they are satirized by Molière in " Les Précieuses Ridicules " (1659),[2] in " L'Ecole des Maris " (1661),[3] and elsewhere. It is unnecessary to accumulate other texts, or to trace the relation of canons to " boot-hose " and " boot-hose tops " such as we see in Van Dyck's pictures; but they should not be confused with the " canons " or " canions " of the reigns of Elizabeth and James.

A comparison of the following pictures will make clear the differences between the costume of the heralds and costume as painted by Van Dyck:—

I. For the earlier period.

*B. Van der Helst.* Amsterdam.
" Company of Capt. Roelof Bicker," 1639. Pure Van Dyck costume.

*Van Dyck.* Amsterdam.
" William of Orange and his Bride," painted in August, 1641. (Van Dyck's last ascertainable portrait.) And many other Van Dyck portraits.

II. For the Restoration.

*B. Van der Helst.* Karlsruhe.
" Portraits of a gentleman and his wife," 1661. Petticoat-breeches and other details.

(*Artist unknown.*) Eisenach.
" William of Orange (son of the preceding William) with nephews and nieces." About 1660. Petticoat-breeches, falling-bands, canons and characteristic shoes.

*G. Terborch.* National Gallery.
" Portrait of a Gentleman," about 1660. Possibly the clearest for every sort of detail. Also Hollar's prints of Charles II's Coronation procession, and of the King banqueting in St. George's Hall, which show very clearly the dress of Garter King at Arms, heralds, pursuivants, etc.

III. Good costume pictures of intermediate date.

*B. Van der Helst.* Amsterdam.
" Burgerfest," 1648-9.

*B. Van der Helst.* Amsterdam and Paris.
" Principals of the Brotherhood of St. Sebastian," 1653-7. The last has figures in the background wearing wide breeches open at the knee—not yet petticoat-breeches, but on the way to being — and shoes of the characteristic type. One might compare with this the so-called " Geoffrey Hudson " of the National Portrait Gallery, a work of about 1650.[4]

Bearing in mind these different types of dress, and since it is unlikely that the Royal Arms would be flaunted under the Commonwealth, or that Charles was attended in exile by heralds in tabards, one may put the date of the Albertina drawing at not earlier than 1660.

If it is not by Van Dyck, by whom is it? Oddly enough, no one seems to have related it to the drawings at Amsterdam, which are plainly by the same hand, and I should say of the same series drawn at the same time. These drawings represent Officers of the Garter, one, a herald, closely resembling the drawing under dispute [PLATE B]. Details of each drawing admirably supplement the other; the shoes, of post-Van Dyck fashion, are more clearly shown in the Amsterdam drawing, while the Albertina version has the stiffened Restoration

[1] 24th May, 1660: Up, and made myself as fine as I could with the linning stockings on, and the wide canons that I bought the other day at the Hague.

[2] Mdlle. des Jardins, " *Recit de la farce des Précieuses* " (1660) describes in great detail Molière's costume as Mascarille, including his huge canons.

[3] Act I, Scene I.

Ne voudriez-vous point, dis-je, sur ces matières,
De vos jeunes muguets m'inspirer les manières?
M'obliger a porter . . .
. . . de ces grands collets jusqu'au nombril pendants?
De ces manches qu'à table on voit tâter les saúces?
Et de ces cotillons appelés hauts-de-chausses?
De ces souliers mignons, de rubans revêtus,
Qui vous font ressembler à des pigeons pattus?
Et de ces grands canons où, comme en des entraves,
On met tous les matins ses deux jambes esclaves,
Et par qui nous voyons ces messieurs les galants
Marcher écarquillés ainsi que des volants?

See also Evelyn's " *Tyrannus* " (1661).

[4] I do not know what authority there may be for the official statement that it was probably painted at Breda in 1635. Beyond the fact that the painting is of the Dutch School, this theory has little to recommend it, and I think a close examination of the evidence would dispose of both the attribution and the date. The other portraits known to me of Geoffrey Hudson are by Mytens, one at Hampton Court (*circa* 1630) and another in a group at Buckingham Palace representing Charles and Henrietta Maria (*circa* 1628-31). These works do not encourage one to believe that the boyish figure at the National Portrait Gallery in costume of about twenty years later can be the same person. The resemblance to the Mytens portrait is not very striking, and the face does not seem to have aged enough, though it is true that in cases of arrested development like Hudson's a youthful appearance might be retained at thirty. He would reach that age in 1649—if one accepts the date of his birth (1619) given in the Dict. of National Biography, which has a rash statement to the effect that in 1630 he was sent to France to fetch a midwife for the Queen, being captured by privateers on his return, and losing £2,500 of his own money. For an eleven-year old youngster he seems to have done remarkably well at Court.



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*A—Two Heralds,* attributed to Van Dyck but here identified as by Sir P. Lely. Drawing. (Albertina, Vienna)

B—*A Herald,* by Sir P. Lely. Drawing. (Rijksmuseum, Amsterdam)

A drawing ascribed to Van Dyck

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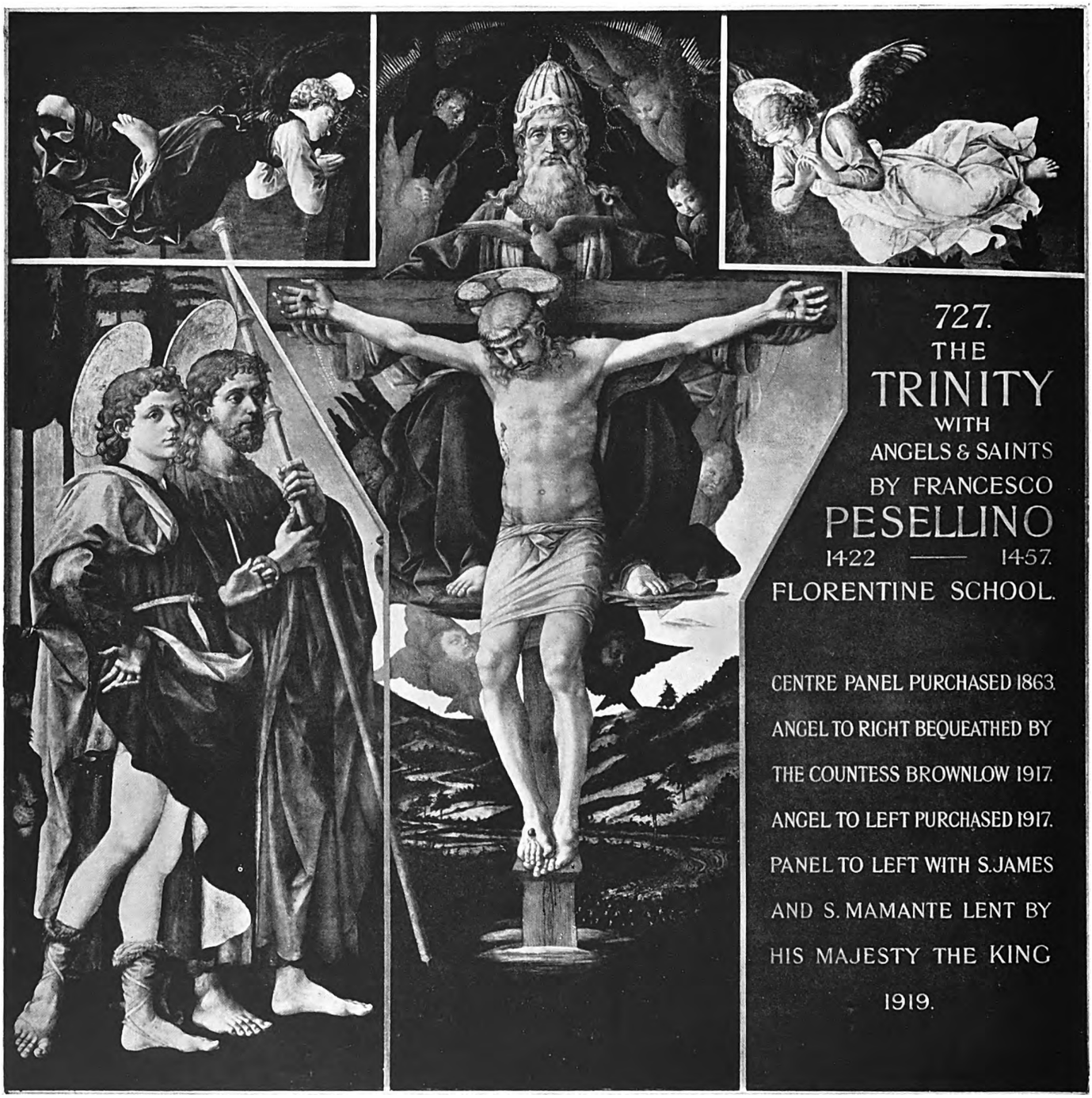


*The Trinity, with SS. James and Mamante and two Angels,* by Pesellino. Tempera on panel. (National Gallery)

**Plate I.** Pesellino

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shoe-tie in a more definite form.[5]

One of the drawings at Amsterdam is signed "P. Lely." I do not know if the signature is authentic nor if the history of the drawings is known. Without evidence one would assume them to be Dutch, and they are at least very like other drawings ascribed to Lely; particularly the figure of a gentleman in Garter robes—doubtless another of the series—in the V. de Stuer's Collection at the Hague.

A reason for the long association of the drawing of two heralds with Van Dyck's name seems to have been his abortive scheme for the decoration of Whitehall with subjects connected with the Order of the Garter. The only surviving sketch for these decorations was once in Lely's collection (it is now in the Duke of Richmond's). It has, of course, no connexion with the drawings of Garter Officers, but assuming that these are Lely's, this suggests a possibility. The project for the decorations may have been revived with the Restoration. I have no evidence of this—it is purely conjectural. One knows that Lely, with other artists, made an attempt about 1651 to get some sort of large decorative scheme adopted. With the return of Charles II, Lely's political adaptability, his previous interest in a plan of the kind, his natural emulation of Van Dyck, and his keen eye for the main chance, make it not too improbable that the drawings were part of a new plan to represent the Knights of the Garter in procession as Van Dyck had done. The figures are in movement, and move in one direction. It would be unlike Lely to do these careful studies as mere exercises in draughtsmanship, or from an interest in the picturesqueness of the robes. He was too busy a man. However, this is merely theoretical, and one must leave it at that.

Another of Van Dyck's reputed works which might be called in question is a man's portrait in the Louvre (Klassiker der Kunst, p. 260). Mr. Collins Baker has already remarked the existence of a Lely in the Louvre, where it figures as a Van Dyck (Klassiker der Kunst, p. 271). In the other case[6] a falling-band of the fashion of about 1650-55 and a general look of Van der Helst rather than Van Dyck seem to cry out for another adjustment of labels.

[5] Evelyn prefers the jewelled shoe-buckle to "the cross-hilted knots now worn." "Tyrannus," 1661.

[6] I have not seen this picture for some years, and owe this suggestion and some others entirely to Mr. F. M. Kelly, who has studied the original more recently than I, and whose very extensive knowledge of costume has been of great service to me in these notes.

# PESELLINO

## BY PHILIP HENDY

UPON the majority of the great painters of the earlier Florentine Renaissance Time has taken severe revenge for their desertion of the methods of fresco-painting which he honoured and their experiment in applying colour to walls with new vehicles which did not stand his tests. As fresco-painters Baldovinetti, Domenico Veneziano and Uccello are scarcely known to us, and we can only form from their few panel pictures estimates of their art which may be largely unjust.

Francesco di Stefano, Pesellino (1422-57) seems to have been exclusively a panel painter, and a relatively large proportion of his work has therefore survived. But he has escaped the hands of Time only to fall into those of the critics, who have long subjected him to systematic confusion. Vasari led the rout, confusing him with his grandfather, stating that old Pesello, who is now known to have been born in 1367, was the pupil of Andrea del Castagno, and giving about Pesellino such sparing information as to disclose an almost complete ignorance of his life and work. And from this early oblivion Pesellino is yet hardly extricated.

Crowe and Cavalcaselle distinguished the names and ages of the two painters more successfully than Vasari, but state that "the confusion which he thus created is all but inextricable at the present day"; among all Pesellino's true works they could mention only the predella from Sta. Croce now divided between the Louvre and the Uffizi; the *cassone* panels of Lady Wantage's collection, and the *Trinity*, the central part of the Pistoia altarpiece, which had already reached the National Gallery. Thus the two famous *cassone* panels now in the Isabella Stewart Gardner Museum at Boston, where they have always been universally accepted as among Pesellino's most typical pictures, were exhibited at the New Gallery in London as late as 1893-4 (Early Italian Art, Nos. 129 and 139) as the work of Piero di Cosimo; and another picture by Pesellino, which had already been bought by Mrs. Gardner, claimed at that moment the authorship of Filippino Lippi, had been exhibited at the Royal Academy in London in 1876 under the name of Filippo, and is here, I believe, actually attributed to Pesellino for the first time.

In the *Gazette des Beaux Arts* for July, 1901 (III, 26, p. 18), Mary Logan (Mrs. Berenson)



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attempted the first modern study of a confused group of pictures. As the few works of Pesellino were selected the four *cassone* panels and the predella from Sta. Croce already mentioned, the two parts of a predella which are still in Prince Doria's collection in Rome, and the little *Madonna and Child with Saints* then in the Holford collection and sold at Christie's in the summer of 1927. But the remaining pictures mentioned by Mrs. Berenson she was unable to reconcile with her conception of Pesellino, and she therefore united them under the fictitious name of *Compagno di Pesellino,* a painter invented to suit the occasion.

The corner-stone of Mrs. Berenson's creation was *The Trinity,* the fragment of the altar-piece from Pistoia, already in the National Gallery [PLATE I]. Its close relationship with Pesellino was admitted, but the picture was condemned as unworthy of him in idea and in artistic quality. It was " un tableau de mérite très secondaire, gauche, raide, médiocrement interessant comme expression " and even " grise, lourde, plate, banale." It was by analogy with this picture that ten others, including the angels from the same altar-piece, then in separate private collections, *The Virgin and Child with St. John Baptist and two angels* from the Hainauer collection, and the large altar-piece, *The Virgin and Child with SS. Augustin, John Baptist, Anthony and Francis* in the Louvre, were collected together under the name of *Compagno di Pesellino.*

In 1904, however, Peleo Bacci published in *Rivista d'Arte* (pp. 160-77) extracts from the *Archivio del Patrimonio Ecclesiastico* of Pistoia which relate with irrefutable contemporary voice how *The Trinity* from Pistoia was commissioned of Pesellino, left incomplete at his death in his workshop, and thence transported to Prato to be finished by Filippo Lippi. After Pesellino's death his widow Tarsia received the last payment for the picture, and his partner Pier di Lorenzo recovered his share in the total sum by a lawsuit in which he definitely stated that he had had no part in the painting of the picture. It was a profit-sharing partnership whose legality the hapless widow attempted to contest. Thus we know perhaps more about this picture and of the actual conditions under which it was painted than about any other great Florentine altar-piece of the fifteenth century, and the whole of the picture has now been brought to light once more. The main panel was divided in the nineteenth century into five parts, which were separately sold. To *The Trinity,* the central portion which had been bought for the National Gallery in 1863, were added in 1917 the two *Angels,* one bequeathed by Lady Brownlow, the other bought from Lord Somers, while in 1919 H.M. the King lent the *SS. James and Mamante* from the left side. The fifth part with *SS. Jerome and Zeno* is in the Schloss-Museum in Berlin. The four scenes of the predella, probably executed by an assistant of Filippo Lippi, are in Mr. Felix Warburg's collection in New York. This is, then, not only the largest and the latest picture by Pesellino, but it is the sole authenticated work. Its history known to us from the moment when the Company of Sta. Trinitâ decided to have it painted, it must be the foundation for every attribution to the painter.

It might have been argued from this disclosure that Pesellino must also have painted the whole group which Mrs. Berenson had gathered round the National Gallery picture. But *Compagno di Pesellino* remained alive as the author of other pictures. In 1913 Mr. Berenson in his catalogue of the Italian paintings in the John G. Johnson collection at Philadelphia attributed No. 36 to *Compagno di Pesellino,* mentioning as works by the same hand " the panels at Dresden (presumably *The Virgin and Child*), in the former Hainauer collection (presumably *The Virgin and Child with the young St. John Baptist and two angels*), and at Mrs. Gardner's collection at Boston " (presumably *The Virgin and Child*), while the 1927 catalogue of the Medieval and Renaissance paintings in the Fogg Art Museum mentions *Compagno di Pesellino* continually, sometimes with distrust (pp. 63-4), sometimes with confidence (p. 69—" the recently reconstructed painter "), sometimes without so much as italics or inverted commas (pp. 71-3).

Does the attribution to Pesellino of the pictures cited in the catalogue of the Johnson collection hinder, except for those at Philadelphia and Dresden, the recognition of Pesellino as a delightful and a thoroughly consistent artist?

The picture from the Hainauer collection [PLATE II, A] is now in the possession of Mrs. Harold Pratt of New York, and during the summer and autumn of 1927 was exhibited in the Fogg Art Museum, where for the first time the public could admire its singular beauty and the student familiar with the National Gallery picture could note the very close resemblance between the two. The richly enamelled flesh with its rounded modelling contrasted with the rather angular folding of the draperies, the types, the details of eyes, mouths, ears and feet, the sculpturesque convention of the coiffures and the curiously embossed eyebrows, all knit the two pictures closely together in the same mature moment of the painter's career. The



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*A—The Virgin and Child with the Infant St. John and two Angels*, by Pesellino. (Mrs. Harold J. Pratt, New York)

*B—The Virgin and Child before a Niche*, by Pesellino. (The Isabella Stewart Gardner Museum, Boston)

Plate II. Pesellino

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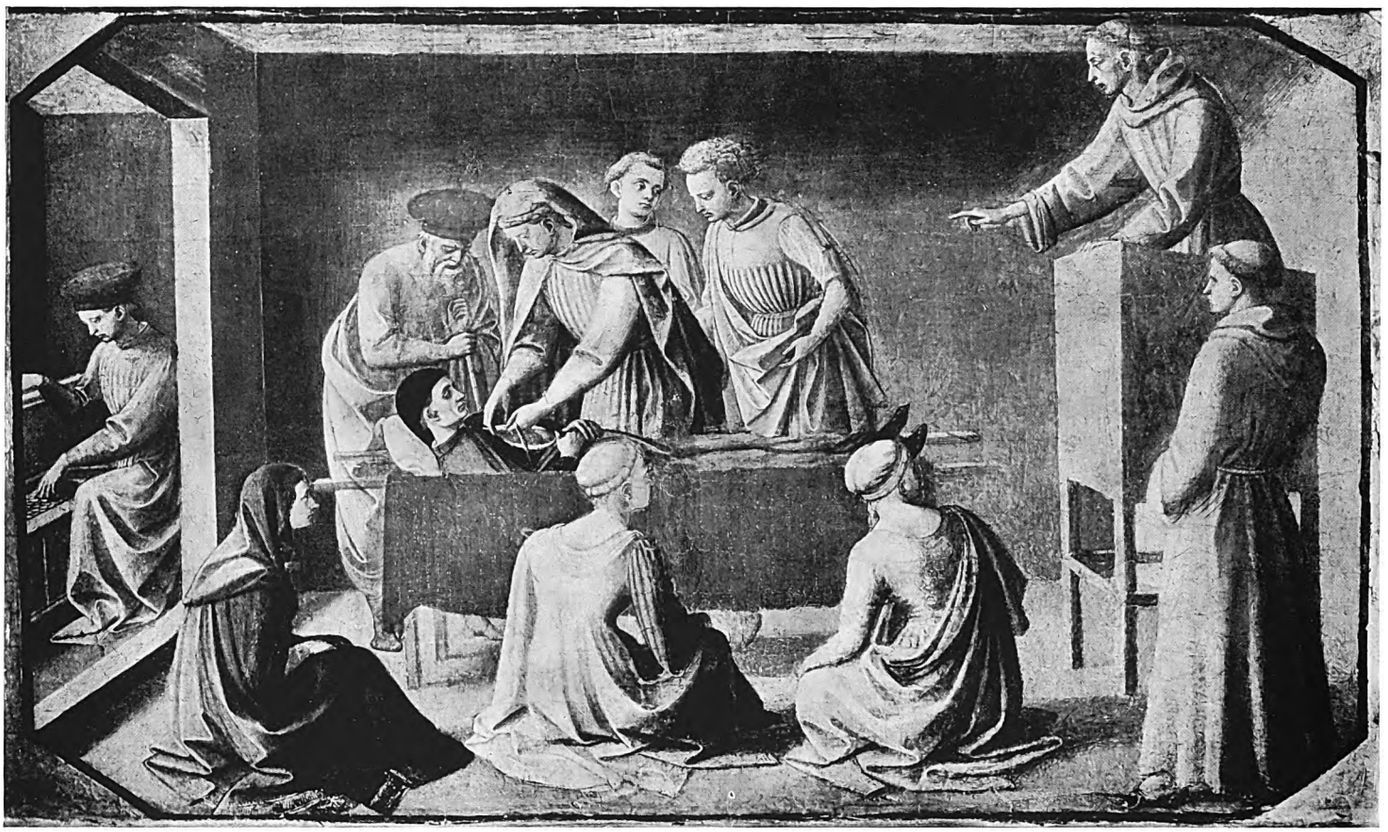

*A*—A scene from predella, by Pesellino. (Uffizi, Florence)

*B*—*The Triumphs of Petrarch,* by Pesellino. Detail. (The Isabella Stewart Gardner Museum, Boston)

Plate III. Pesellino

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National Gallery altar-piece cannot be fairly discussed as design, since a fifth part is missing and the other four so unbeautifully reunited, but Mrs. Pratt's picture must always have been the more beautiful. Here he was working in the decorative sphere of which he had the full liberty, and the success he attained was evidently immediately recognized by his contemporaries: for the picture was broadcast in innumerable copies and adaptations by Pier Francesco and other confectioners. Pesellino evidently took as his model the reliefs with which Rossellino and other contemporary sculptors were gaining enormous popularity, and his panel is the nearest pictorial equivalent to the painted stuccos beginning to be conspicuous then in every private chapel and now in every museum of sculpture. Similarly the textures which he created were not so much suggestive of living reality as of the gorgeous materials of sculptured decoration. The ivory richness of the flesh, the golden sheen of the pale crimson dress and of the hair lead up to the actual gold of the wings and haloes and of the curtains parted to bring the relief of fresh air and roses to so much substantial splendour.

The exhibition of Mrs. Pratt's picture at Cambridge made it possible to examine it on the same day with *The Virgin and Child* [PLATE II, B] in the Isabella Stewart Gardner Museum at Boston, a picture which had an almost equal success, for it too was copied unceasingly in Pesellino's studio (a variant formerly in the Bracht collection, Berlin) and by Pier Francesco (e.g., a variant in Mr. Felix Warburg's collection in New York) and others, while more than one workshop picture of this period (e.g., at Budapest and in the Jacquemart-André Museum in Paris) combine features from the two compositions. Thus either both must have hung accessible in Florence or drawings for them must have descended from Pesellino to become properties in the workshops of minor craftsmen. The Gardner Museum picture with its marbled niche in place of gold curtains is a less splendid ornament than Mrs. Pratt's. It has more of that woodenness in the figures perceptible in Pesellino's earlier pictures, and no doubt belongs to a slightly previous moment in his career, but the heads of Virgin and Child in Mrs. Pratt's picture are scarcely more than an improvement upon those at Fenway Court, and the enamelled texture of the flesh, the fall of the draperies and the whole sculpturesque conception are the same. The embossed eyebrows are there more pronounced, even more akin to those of the National Gallery picture.

There seems to be no lack of connecting links between this group of larger and mature pictures which Mrs. Berenson attributed to *Compagno* and that of diminutive early works which every critic has agreed with her to call Pesellino. Her first reason, apart from the general ground of inferior æsthetic quality, for excluding the National Gallery altar-piece from among Pesellino's works was the angular folding of the drapery. But was drapery ever more angular than that in the Sta. Croce predella? [PLATE III, A] It does not fall to the ground, but rather stands upon it like sheets of metal flattened at the base and beaten into angular shapes with geometrical indentations, stiff corners and planes contrasted with an abruptness that could never be offered by cloth. In the National Gallery altar-piece the material is almost as stiff and tends again to fall into lines irrelevant to the form beneath, but the angles it assumes are less metallic and the main outlines are often allowed to curve, the extremities even to curl. There is a far stronger contrast between the angularity of the adolescent and the rotundity of the mature artist in the two pairs of *cassone* panels, that in Mrs. Gardner's Museum already mentioned and that with *The Heroism* and *The Triumph of David* in Lady Wantage's collection, yet both these are accepted as Pesellino's by every writer. Mrs. Gardner's *Triumphs of Petrarch* [PLATE III, B] are one of the first mythological essays of Italian secular painting, still tinged with the timid Gothicism of Fra Angelico's first pictures. Lady Wantage's panels belong to the Renaissance in full swing. The prancing cavalcade which defiles through flowering fields to meet a galaxy of fair ladies at the city gates is a mirror of all the joyous luxury of contemporary fashion.

I have had the good fortune to see *The Virgin and Child* and *The Triumphs of Petrarch* at Fenway Court not merely back to back upon a wall which confines them to separate rooms, but side by side before the same window, and there is as little disparity as could be between two pictures belonging to opposite poles even of a brief career. The thick, rather buttery painting of the flesh becomes only more polished and enamel like, the impure colouring, the blue-green set off with yellowish pink continue, the rather wooden poses and the fleecy locks are always there. The extraordinary axe-headed inward folds upon the gown of the virgin who stands foremost in the train of Chastity still linger on the left arm of the *Madonna*.

But when we turn from Morellian details to the ideas expressed we find an equally consistent development. As he lays hold more boldly upon the pageantry of life, Pesellino's forms gradually throw off their delicate



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angularity and the sharpness of their shadows for the roundness and amplitude demanded by luxury. But the fundamental ideas of lighting and of design hold fast. Already in the Sta. Croce predella there is that golden haze, not the plastic lighting of the painter essentially interested in form, which gives an appealing softness to such tiny panels as *The Virgin and Child with Saints* until recently in the Holford collection or the other in the John G. Johnson collection at Philadelphia and so rich a splendour to Mrs. Pratt's picture. And already there is that idea of design which preconceives a too strictly defined field of recession within which the dramatis personæ have to act their part. This definition of space is a virtue in composition, but Pesellino's virtue appears a little too much like necessity. His interiors are so box-like, his mountains close the view with such finality that the figures thus circumscribed become automatons. The frank reduction of the field of relief to the mere depth of the bodies in the *Madonnas* of Mrs. Pratt and Mrs. Gardner is the logical and successful solution of this unwillingness to face the outer spaces of nature.

Pesellino died at thirty-five, an age at which, so far as we know, Fra Angelico had not begun to paint. It is evident that when he died his reputation was already bringing him larger commissions which demanded larger ideas, for besides the National Gallery altar-piece there is another of equal dimensions in the Louvre (No. 1661, attributed to Zanobi de' Macchiavelli). This also was attributed to *Compagno di Pesellino* by Mrs. Berenson on the ground of its obvious relation to the other. Every detail of the conception belongs to Pesellino, and the draughtsmanship has an especial connexion with the tiny *Virgin and Child with six Saints* from Dorchester House. But the bright colours of the last picture are totally absent, and a certain softness imparted to the forms, together with a general muddiness of the colours, are reminiscent of the predella to the National Gallery picture which was evidently finished by an assistant of Filippo Lippi. Thus the Louvre altar-piece may also have been left unfinished, or it may have been one of those joint products of the workshop.

But in neither of these great pictures has the painter achieved the success of the smaller panels; in neither is there the originality which startles us in the first and most timid of Fra Angelico's works. Pesellino was not one of the great inventors of the Renaissance. His was the spirit and the life of a workshop which served the growing luxury of private life with gaily decorated wedding-coffers or devotional pictures of appealing intimacy. He gleaned a degree of realism from the men of ideas and concentrated his own slighter gifts not upon the expression of a fervent imagination but upon the decorative delights of arrangement and technical quality.

The authorship of the other paintings attributed by Mrs. Berenson to *Compagno di Pesellino* it is not the writer's purpose to discuss. He has mentioned all those which he can attribute with confidence to Pesellino except the central part, now in the Art Museum at Worcester, Mass., of the *Legend of S. Sylvester*, the *Florentine before a Judge* in the Accademia Carrara at Bergamo, *The Crucifixion* in Berlin and *The Annunciation* in Sir Hubert Parry's collection near Gloucester.

# FURTHER SCULPTURES OF THE WESTMINSTER SCHOOL

BY J. G. NOPPEN

THREE of the arcade spandrils of the first stage of the north wall of St. Andrew's chapel have figure sculptures; the fourth and easternmost, conventional foliage which originally grew out of a beast's mouth, but the connecting stalk has been broken.

The most interesting is the little group of human and animal figures in the westernmost spandril. It has been badly mutilated, but, as a work of art, must have been of fine character when whole. The grouping is admirable, and the entire space is very skilfully filled. The identification of the subject has not proved easy, owing to the damaged state of the carving, and to the number of interpretations that seem possible [PLATE A].

Two men are represented in the group, the larger of whom holds a serpent or dragon-like creature by the neck, giving the impression of a struggle, but there is a lion on his left that can hardly be said to have an unquestionably savage aspect, and the presence of birds, one of which is perched on his right shoulder, suggests a peaceful subject. The smaller man who holds a book (his hands can be plainly seen at close quarters) seems not to be troubled by the creature which sits on the back of the lion, and appears to be endeavouring to climb upon his shoulder. To the right of this beast, at the top, is a large bird. The remaining animals are, however, of a dragon-like character.

The Provost of Eton who, at the invitation of the writer, very kindly paid a special visit to the church to inspect this group, has concluded that it is " Adam naming the animals." The



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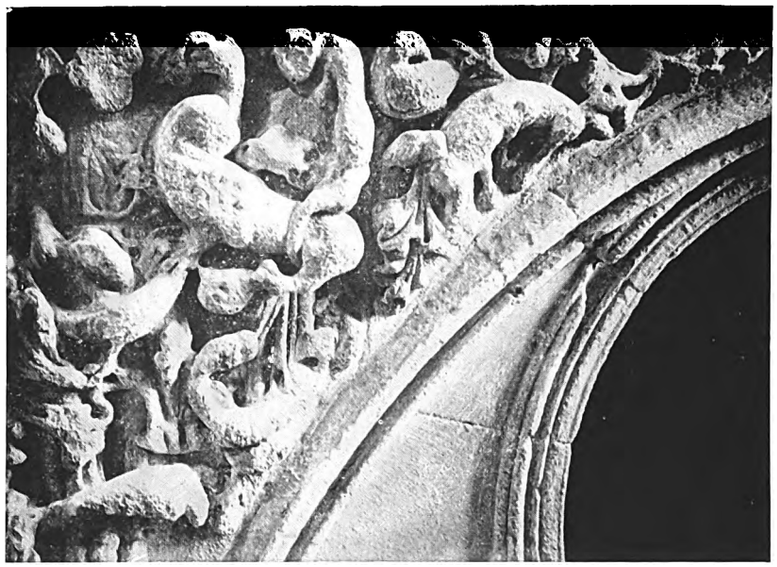

A—

—B

C—

—D

—E

*A*—Group, here identified as *Adam naming the Animals*. (The Transept, Westminster Abbey.) *B*—*Male Head*. (Triforium, Westminster Abbey.) *C*—*Angel*. (South-East corner of Transept, Westminster Abbey.) *D*—*Shield of Henry III*. (South aisle of Choir, Westminster Abbey.) *E*—*The Angel of the Crowns*. (Lincoln Cathedral)

Further Sculpture of the Westminster School

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chief difficulties were the existence of two figures, both robed; but after a further study of the photograph here reproduced, following his visit, he wrote the following letter, the publication of which he has kindly permitted:

> I am confirmed in my belief that it is Adam naming the animals—for I not only have by me a manuscript which shews him robed, but also find a note of another miniature in which Christ is with him directing him to the animals.
>
> The manuscripts are both bestiaries: one is Ashmole 1511 at Oxford (a replica of it from Aberdeen University I have on my table, but the other is easier of access) and the second is Caius Coll. Camb. 372.
>
> The man with the book is likely to be Adam, the other the Creator. There are at least two miniatures that shew Adam holding a scroll, which would answer to the Book in the sculpture.

Two points may be mentioned which are not too clear in the illustration. The robe of the Creator is waisted, and has V-shaped folds above the waistline and vertical folds below. Adam seems to wear a mantle and the ends of the V-shaped and vertical folds, the former at the side and the latter in front, can be seen below the lion. His feet rest upon a dragon-like beast. The date of this relief is probably *c.* 1248, and is unlikely to be later than 1250. The rebuilding of the church was begun in 1245 and the north transept is generally believed to have in the main been finished by about 1254. The spandril carvings would be begun as soon as the stage to which they belong had been built, as was the practice. This assumption is supported by the following record of a building accident which happened at St. Albans *c.* 1200 " before the average of the work (the front wall of the abbey church) had risen to the boarded shed . . . the walls were covered up for the winter—they became fractured and fell with their own weight, so that the wreck of images and flowers became the laughing stock of beholders "[1]. See also a reference below to the shield of Simon de Montfort in the north aisle of the choir.

The study of this group encourages the consideration of the whole question of medieval symbolism. Numerous attempts have been made to discover a definite system upon which it was wholly based; but, on the other hand, it has been suggested that nothing of the kind ever existed: " much well-known symbolism there certainly was; but artistic impulses account for far more, and ecclesiastical doctrine for far less, than modern writers ordinarily suppose."[2] When the work under notice is compared with contemporary examples of " well-known symbolism " difficulties are at once found, but Dr. James has produced evidence from manuscript sources to overcome those which oppose his conclusion, and no other has yet been put forward with equal support. There can hardly be a doubt that the carver who spent so much skill on the creation of this sculpture intended to represent something, and it may well be that " artistic impulse " is responsible for its puzzling peculiarities. The second spandril contains St. Margaret and the dragon, and the third Our Lord in Judgment.

The foliage in the easternmost spandril is in poor condition, but better examples of the same type exist elsewhere in the church. Behind a wall memorial in the chapel of St. John the Baptist, a long-hidden fragment of similar work has recently been discovered by my friend Mr. J. D. Carleton, and identified by him with a drawing by John Carter in the Abbey Library. It is a vertical strip a few inches wide lying against the long edge of a spandril, the rest having been cut away, and it rises from a corbel in the shape of a human head.

A number of little-known sculptures of remarkable quality exist in the form of roof corbels in the triforium, and the one here illustrated [PLATE B] is at the north-east end of the presbytery. There is in this head a likeness to later Greek work, and in general character it may be associated with the angels in the transept. It is certainly surprising to find such a fine carving in a position where it would be rarely seen, and perhaps it may be agreed that here is a manifestation of a love of craftsmanship that had no thought of popular applause; a work of an artist who wrought only to please himself, delighting in, and profiting by, his entire freedom from patronage. This head may represent the artist's ideal, and the medieval carvers may have believed that sublime dignity and calm makes man godlike, as the ancients have been said to have thought. " The Greek sculptors fully recognized this sacred quality of quietude and calm; and so to all their statues of the gods they gave an aspect of supreme and serious, powerful repose."[3]

The sculptured shields in the choir aisles probably date *c.* 1260, and form a splendid series. Heraldry was, of course, an important branch of craftsmanship, and the carver of these shields was a consummate master. The fierce energy of the leopards of Henry the Third [PLATE D] and the predatory character of the birds of the Confessor, are true heraldic virtues. Heraldic painting did not reach its zenith until the next century, but no finer sculptured examples than these of *c.* 1260 can elsewhere be found.

In 1258, an order had been issued to the monks to " throw down the walls of the old

[1] See *Notes on the Superintendents of English Buildings in the Middle Ages*, by Wyatt Papworth, in Trans. R.I.B.A. New Series, Vol. III, 1887.

[2] G. G. Coulton, Five Centuries of Religion, Vol. I, p. 52.

[3] John T. Emmett in the *British Quarterly Review*, October 1, 1875.



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church, as far as the vestry by the king's seat,"[4] and in July, 1259, the sum of £60 was paid to the keepers of the works at the church for distribution in part payment of arrears of wages.[5] It is evident that work had been renewed and that the western extension was to be pushed on—a cessation having followed the completion of the eastern arm and transepts—and during 1259 and 1260 I have traced sums amounting to £1167 14s. 0d., equivalent to about £30,000 of present-day money, as having been paid to the keepers of the works. £724 of this total was subscribed by Alice de Lacy, wife of the late Edmund de Lacy, whose shield is among those on the south side.[6] There is therefore little doubt that by 1260 the lower stage of this part of the fabric would have been raised, and the shields put in place on its completion. The early date is supported by the appearance among them on the north side of that of Simon de Montfort, which would hardly have been included after his fall.[7]

After the death of Henry the Third, the school of John of St. Albans seems to have dispersed. The new fabric had been completed as far as a bay west of the ritual choir, and no further building was undertaken until a hundred years had passed.

The finest work at Westminster is the angel in the south-east corner of the transept, and this was by a master who seems, as far as can be ascertained from remaining works, to have been without a rival [PLATE C]. Even the little lion at the angel's feet is a masterpiece, and the craftsman who wrought it may, perhaps, have carved the shield of the king in the south choir aisle. The great work of the chief master must, as Professor Lethaby has suggested, have been the sculptures at the north door, and these, had they been left to us, might have compared favourably with similar collections in France.

The influence of the Westminster carvers must undoubtedly have spread, and the Lincoln angels of *c.* 1280 bear some relation to their work. They do not, however, seem to indicate that the chief of the abbey craftsmen went on there, for the differences in treatment seem too great to permit the attribution of the best of both series of works to the same hands. Westminster possibly supplied prototypes for some of the later carvings, and the "Angel of the Crowns"* [PLATE E] may derive from a similar figure in the chapel of St. Edmund. "The Angel of Resurrection," the "Angel of the Expulsion," and the "Angel with the Hawk," at Lincoln resemble in certain features the masterpieces in the Westminster transept, but the drapery is differently handled, and the same skill in filling out the space is not displayed. It would be reckless to assert that none of the abbey carvers went to Lincoln, but the comparison of the works mentioned above at least suggests that the chief masters did not, and the hand that carved the angel in the south-east corner of the Westminster transept appears to have left us nothing equally beautiful anywhere.

John of St. Albans, whom, on the authority of Professor Lethaby, I have suggested as the head of the Westminster School,[8] is described as "Sculptor of the king's images,[9] but mediæval carvers did not sign their works, and their names appear but rarely in contemporary documents. Good workmanship was the rule in the thirteenth century, and seems to have been taken for granted. Perhaps the best reward that the greatest carver of his time could expect was that which was awarded to Master John, a robe of office as the king's sculptor.

[4] W. R. Lethaby, *Westminster Abbey Re-examined*, p. 44.
[5] Liberate Roll, 43 Henry III, mem. 4.
[6] Calendar of Patent Rolls, 43 Henry III, mems. 13 & 9 and 44 Henry III, mem. 7.
[7] See a paper by J. T. Micklethwaite in *Archæological Journal*, 1894.

* We are indebted to Mr. Arthur Gardner for the print from which the Angel of the Crowns is here illustrated.
[8] See *Westminster Re-examined*, p. 184 *et seq.*
[9] Close Rolls, 42 Henry III, mems. 13 & 8.

# NOTES ON TRECENTO PAINTING
## BY HANS D. GRONAU

### I—A PICTURE IN THE NATIONAL GALLERY AND ITS FELLOW

SOME years ago the picture on PLATE I, A turned up in the Swiss market, and has now become incorporated with a private collection in New York. Judging by the dramatic agony expressed by the two saints, John and Mary Magdalen, and the hovering angels and by the movement of glance and form to the left, it is fairly obvious that the figures are auxiliary to a *Life of Christ*. The picture must originally have formed part of one of those small altars such as were produced in Italy in large numbers during the fourteenth century, either in diptych or triptych form, for use in the house or on pilgrimages.

Chance that had thrown the photograph of this interesting picture in my path also enabled me to discover its fellow in one of the pictures in the National Gallery. It is one of those works that was presented to the nation by Henry Wagner in 1924 and, as No. 3895 in the catalogue, is labelled Ambrogio Lorenzetti[1] [PLATE I, B]. It portrays the Virgin Mary with an erect figure of the dead Christ, whose



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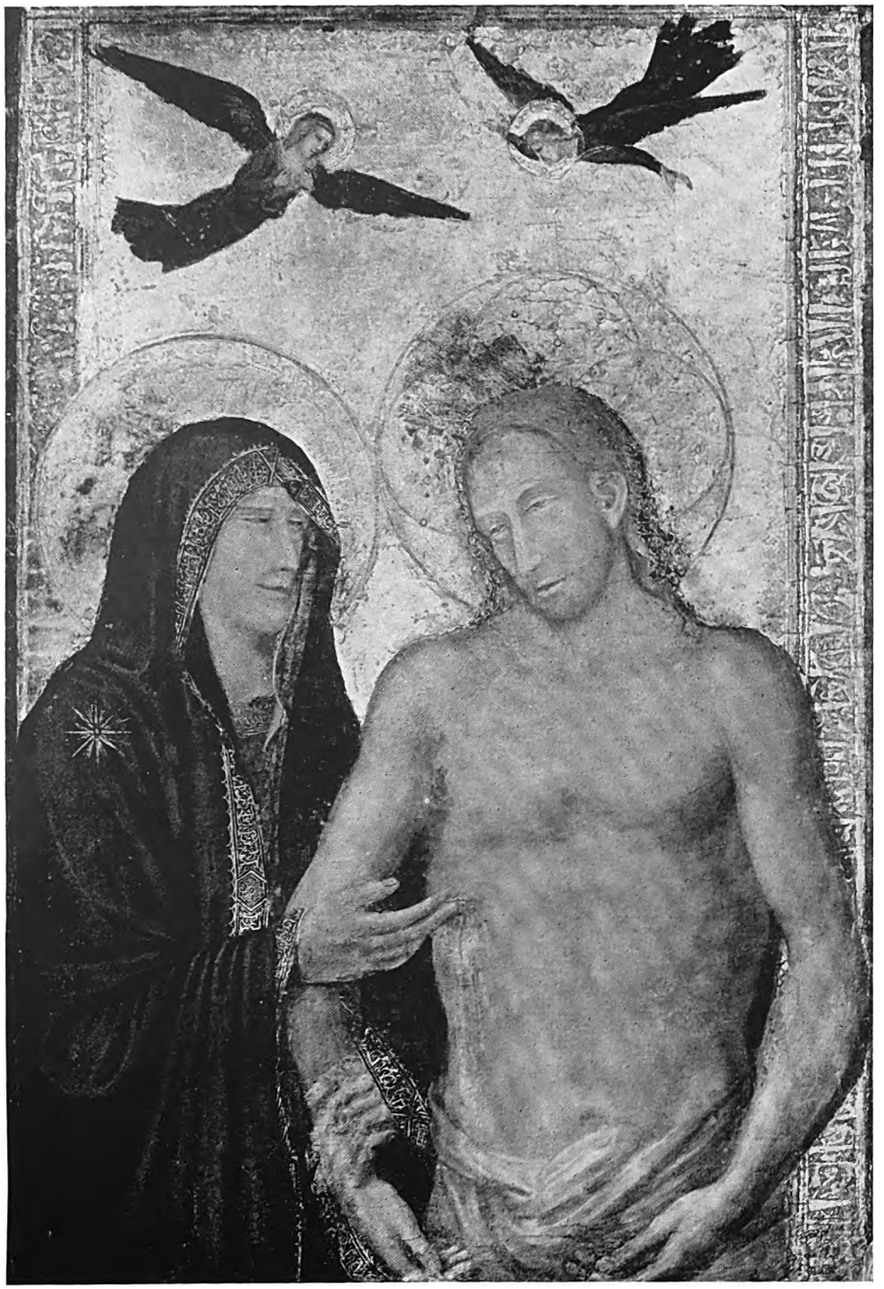
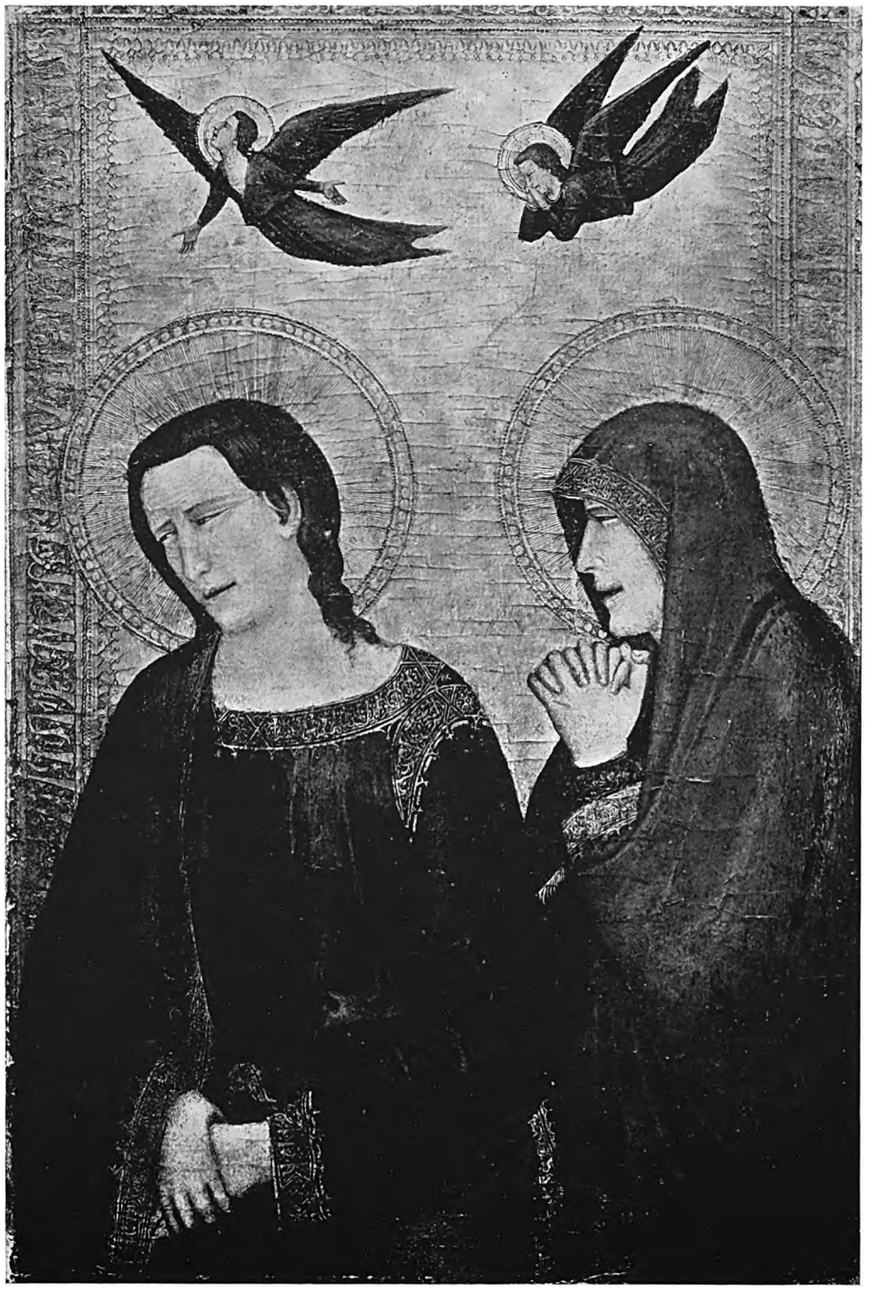


*A—Christ and the Madonna,* Florentine school, *circa* 1340. Panel, 60 by 42 cm. (National Gallery)



*B—St. John and Mary Magdalen.* Florentine school, *circa* 1340. Panel, 60 by 39.5 cm. (Private Collection, New York)

**Plate I. Notes on Trecento Painting**

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head, with downcast eyes, hangs powerless to one side. Mary, in close proximity, is touching the bleeding wound in the side with a gesture of indescribable agony, and with the left arm she grasps, as though to support it, the lifeless arm of Christ. Two hovering angels add their lamentations to the touching dumb converse between mother and son.

An examination of the two photographs leads us to the positive conclusion that the National Gallery picture and the New York piece are complementaries. The style of both works exhibits identical characteristics; the character of the edges with imitated lettering is identical in both pictures, and the vertical measurements precisely correspond. I have not had the opportunity of examining the horizontal measurement, which in the case of the New York piece, being given as 39.5 cm., differs from the London one by somewhat more than two centimetres; but in view of the undoubted stylistic relationship I do not consider that this discrepancy need be taken too seriously.

The manner in which the outside figures in both pictures—the Virgin Mary in the one case and Mary Magdalen in the other—are cut by the edge, and the way in which the halos of both figures spread out over the side mouldings, points to the fact that both pieces once formed part of a diptych. The London picture must have formed the upper one when the wings were closed, for the reverse exhibits in the form of grisaille painting the cross and other symbols of the suffering of Christ. The composition that is made when both wings are fully open is of a type of representation of the Agony frequently met with in the Trecento. But it forms — through the division of the composition into two equally weighted groups of Virgin and Christ, John and Mary Magdalen —an interesting variant to the type so ably discussed by Erwin Panofsky in his " Imago Pietatis," which was inspired by the *Pietà* of Giovanni da Milano in the Florentine Academy (see Fest schrift für Max J. Friedländer zum 60 Geburtstage, Leipzig, 1927, p. 261 ff).

[1] 60 x 42 cm. Formerly in the collection of T. W. Jackson, Oxford (cf. T. Borenius, " A little known collection at Oxford," BURLINGTON MAGAZINE, April, 1915, p. 21). The attribution to Ambrogio Lorenzetti can, in my opinion, no longer be upheld since the discovery of the companion work. As I do not know the New York work in the original, and as the condition of the London piece had already prevented Borenius from making a more precise attribution (loc. cit., p. 27), I do not feel myself momentarily in the position to cite any other name for the pieces. In any case they are not Sienese but Florentine in origin, and appear to be the work of a master closely related to the Bernardo Daddi circle and influenced in like manner by Ambrogio Lorenzetti. The period of their creation is therefore most likely to be during the fourth decade of the Trecento, probably somewhere about 1335 to 1340.

## II—SOME UNPUBLISHED WORKS BY JACOPO DI CASENTINO

An acquaintance with the personality of the Florentine painter Jacopo di Casentino has only been re-acquired in the course of the last two decades. Not until the signed triptych[2] in the Guido Cagnola collection in Milan had been made known, and not until, based on this discovery as well as on stylistic grounds, the attribution to Jacopo by Vasari[3] of the tabernacle picture of the Mercato Vecchio in Florence (now in the Palazzo dell' Arte della Lana) had been proved correct, could a beginning be made with a reconstruction of the painter's works. Other works which have helped towards this end are those of Salmi,[4] Sirén,[5] Suida,[6] and notably those which appeared in Offner's[7] monographs in recent years.

I would like to publish three pictures which, judged in their stylistic characteristics, are proved positively to be works by Jacopo. The first of these, a half-length figure of the *Madonna,* with the child on her arm, is to be found in the church of S. Stefano in Pozzolatico, on the way from Florence to Impruneta[8] [PLATE II, c]. Both Madonna and child exhibit the same powerful characteristics; the child, which leans somewhat against the enfolding arm, looks up at the mother with lively eyes from its game with a bird. A blue cloak enfolding the Madonna is lightly drawn around the child with her right hand. Large gold floral ornaments decorate the white dress visible beneath the cloak; these are repeated upon the pale orange dress of the child. The picture is well preserved apart from an occasional retouching of the contours and (more recently) of the local colour. The gold ground is absolutely untouched. The addition at a later date of superimposed metal crowns is, however, somewhat disturbing. The tabernacle picture of the Palazzo dell' Arte della Lana, which as an authenticated work, is bound to

[2] W. Suida Kunstchronik, Vol. XVII, 1906, p. 335.

[3] Herbert P. Horne, " A commentary upon Vasari's life of Jacopo dal Casentino," Rivista d'Arte, 1909, p. 95 ff, p. 165 ff.

[4] B. Khvoshinsky and M. Salmi, Pittori Toscani, 1914, Vol. II, p. 25; Belvedere, Vol. V, March, 1924, p. 119 ff.

[5] BURLINGTON MAGAZINE, November, 1914, p. 77 ff, " Giotto and some of his followers," Cambridge, 1917, p. 189 ff, plates 169-171.

[6] Belvedere, Vol. III, 1923, p. 24 ff.

[7] Bollettino d'arte, new series, Vol. III, December, 1923, p. 248 ff; " Studies in Florentine Painting," New York, 1927, p. 23 ff. Good reproductions accompany these articles, and they can be compared with the above published matter.

[8] Altar to the right, visible through a space left in a later altar-piece placed in front of it. In G. Carocci's " I Dintorni di Firenze," Florence, 1907, Vol. II, p. 277, as " maniera di Agnolo Gaddi," in E. Hutton's " Country Walks about Florence," London, 1911, p. 143, suggested to be by " some follower of Giotto."



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play an important part in every examination connected with Jacopo di Casentino, appears from a compositional point of view to be somewhat more severe and archaic than the Madonna in Pozzolatico; nevertheless the closely related types of Madonna and child, the similar formation of the right hand of the Madonna with its very long first finger and the appearance of the little right fist of the child, identical in both pictures, establish the closest relationship for the two works. Any further doubt as to Jacopo's authorship is dispelled by the relationship existing between the Pozzolatico work and two other pictures in Florence, namely, a *Madonna* belonging to the late Charles Loeser and another in the collection of Herbert P. Horne which was left to the Florentine Municipality.[9] Mention must also be made of a small panel, the centrepiece of a triptych in the Berlin Kaiser-Friedrich-Museum (No. 1091).[10] The same type of Madonna and child is to be found in all these works (naturally a more graceful variant in the case of the Berlin work, which is on a small scale). The eyes are alike in formation, with strongly marked eyebrows and tear ducts, so also the nose and the mouth; alike also the sturdy and somewhat "adult" children and their movements, and lastly the fall of the head dress and cloak of the Madonna in many folds over her left shoulder are alike in each case.

Two influences are noticeable in the picture as having made an impression upon the painter. The Madonna type and that of the somewhat grown-up child point to Sienese artists of the Duccio circle, and their influence, as has already been shown,[11] is also observable in the three above-named works. But stronger still is the relationship to Bernardo Daddi, Jacopo's immediate contemporary; allied composition and ornamentation of draperies is to be found in the Madonnas by this master, which were created in the 'forties of the Trecento. One will thus not go far wrong in estimating the Madonna in Pozzolatico as having been created somewhere about 1340.

Another picture, doubtless from the hand of Jacopo di Casentino, is the *Presentation in the Temple*, now in a private Florentine collection [PLATE II, D]. The holy scene takes place inside a building which, decorated with mosaics, exhibits a dome supported by slender pillars and is rather reminiscent of the central part of a baptismal church, if it were not for the fact that the additions at the sides suggest that the painter wished to represent a three-aisled church. Mary and Simeon stand opposite one another in front of an altar with a smouldering flame. Simeon is in the act of taking the child, and does so with a touchingly protective gesture. The child is twining an arm around his neck as it leaves its mother's hands. Behind Mary stands a noble female form, probably Anne. She turns her glance towards Joseph who, leaning against a pillar, is carefully carrying the sacrificial doves and observes the scene with fitting devotion. A group of two male figures on the other side of the altar behind Simeon is carried out in the same spirit. In the gable above hovers God the Father, His right hand raised in benediction.

The picture, obviously the centrepiece of a multiple altar-piece, is remarkable for its unusually rich colouring in which various shades of red, yellow, orange, blue and green predominate, and is—with the exception of a little retouching in the heads of Mary, the child, of Joseph and of the gable group—in an excellent state of preservation.

The character of the picture is mainly Giottesque, and also evokes a lively recollection of Taddeo Gaddi—compare the small panels of this master with examples taken from the Life of Christ and the Legend of St. Francis which, originating in the sacristy of S. Croce, are to-day preserved in the Florentine Academy. The fact that we have to deal not with Taddeo but with Jacopo di Casentino[12]—a pupil of Taddeo's if we may accept Vasari's statement — is indubitably proved by a comparison with those of the Casentino painter's works in which the Giottesque elements are strongest; note, for instance, the very archaic panel of the *Death of Mary* in the Charles Loeser collection at Florence,[13] the tabernacle picture of the Marcato Vecchio, and the large altar painting of St. Miniatus in the Basilica of S. Miniato al Monte.[14] We find in these works the prototypes for the figures in our picture; it is only necessary to draw attention to the head of the female saint on the left close to the throne in the tabernacle picture, or to the head of St. Lucas in the same work; these both reappear in the heads of the female figures behind Mary and Simeon. The elderly child type, only varied in movement, reappears in all of Jacopo's Madonna pictures.

But even in this picture, created in the

[9] Both pictures first ascribed to Jacopo by Offner, loc. cit.

[10] Sirèn, loc. cit. Formerly in the University collection in Goettingen, where the wings are still to be found.

[11] Offner, loc. cit.

[12] R. Van Marle in "The Development of the Italian Schools of Painting," Vol. V, p. 473-4, describes the picture as being in a private collection in Milan, and publishes it under the name of Taddeo Gaddi. He was obviously not acquainted with the work in the original, otherwise he must have observed on close examination that the date 1330 on the lower moulding proves to have been added at a later date, and that despite the close relation to Taddeo Gaddi the picture must be the work of some other master.

[13] Sirèn, loc. cit.; Offner, loc. cit., sees in this picture a relationship to Taddeo Gaddi.

[14] First ascribed by Offner to Jacopo, loc. cit.



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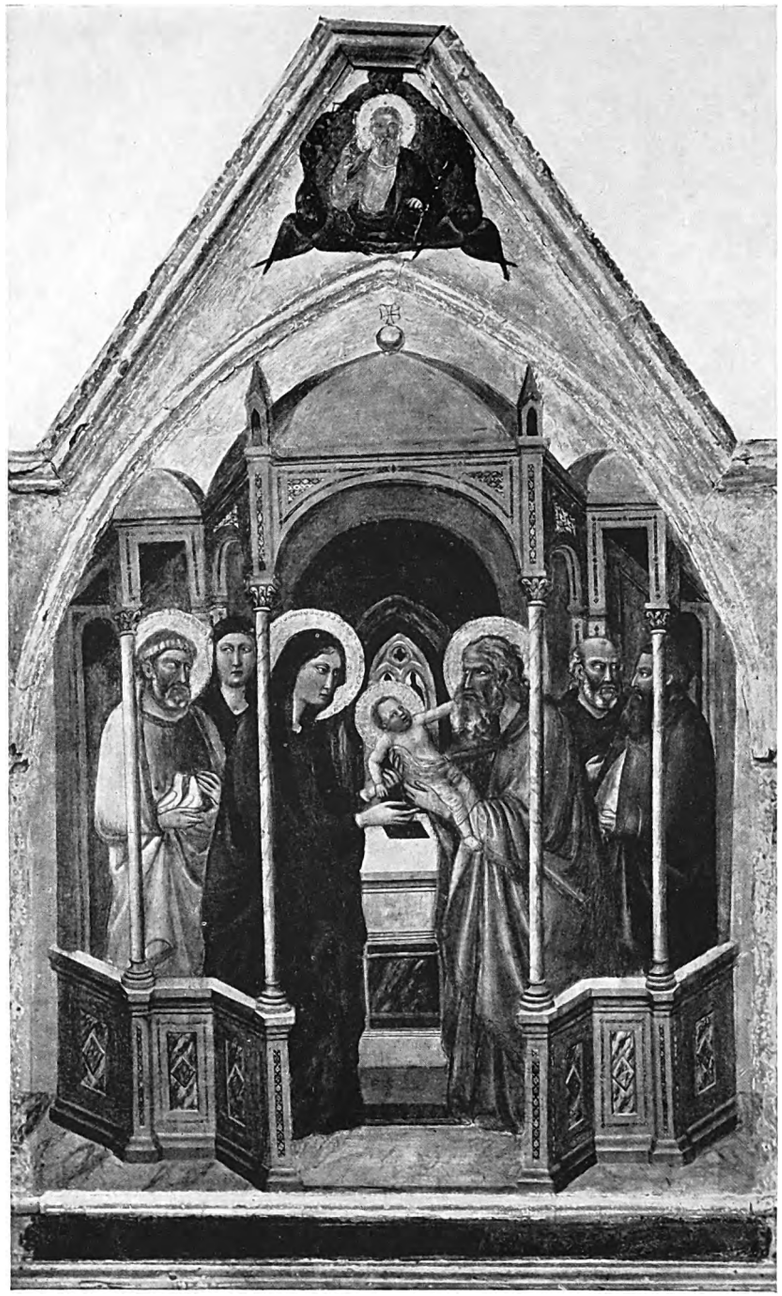
*C—Madonna and Child,* by Jacopo di Casentino. Panel, 85 by 58 cm. (Pozzolatico, S. Stefano)



*D—The Presentation in the Temple,* by Jacopo di Casentino. Panel, 90 by 62 cm. (Private Collection, Florence)



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Florentine Giotto tradition, Jacopo di Casentino has not been able to avoid betraying the influences exerted upon him by the art of the Sienese. The child type here, as in the Pozzolatico Madonna, points to the Duccio circle; the sentiment which is expressed in the contemplative Joseph and in the gestures of the Virgin and of Simeon seems inwardly to transcend the latent possibilities of the Florentine post Giotto movement and to point to the more sensitive art form of the neighbouring town. Lastly, the delicacy of the architecture, despite its primitive graphic means, and the pleasure found in a rich decoration of the temple, are more characteristic of Sienese than of Florentine art-sensibilities, and permit of the speculation that the painter was acquainted with the famous *Presentation in the Temple* by Ambrogio Lorenzetti of the year 1342, now in the Uffizi. As Jacopo lived till 1349,[15] this supposition would not be impossible, but it must remain a hypothesis, particularly as the archaic traits of the picture argue against so late a date for its creation, and rather suggest a time prior to the close of the fourth decade of the Trecento.

The third picture to be established as the work of Jacopo di Casentino is a half-length of St. Agatha [PLATE III, E] on a processional panel affixed to a long pole; this work is preserved in the Museo dell' Opera del Duomo in Florence (No. 91, 70 x 48 cm., Fig. 5). In this case the saint, seen absolutely front view and robed in a rich Byzantine dress decorated like the crown with pearls and jewels, is compositionally a replica of a distinctly earlier picture of the same saint to be found on the reverse of the panel. The latter is by a Tuscan-Byzantine painter of the second half of the Dugento[16] [PLATE III, F]. This explains the somewhat expressionless figure of the saint, the details such as the shape of hands, of mouth with its thick short under lip, in short for those characteristics which would at a superficial examination appear to be at variance with an attribution of the work to Jacopo di Casentino. If, however, we make an allowance for the fact that the painter was probably commissioned to keep strictly to the pattern of the earlier work, and that he was thus forced to employ various of its details, we shall readily recognize his hand. The female saints at the side of the throne of the tabernacle picture of the Mercato Vecchio exhibit the same plump and rounded type, and the same drawing of eye and nose as is to be found in the St. Agatha; the tresses fall on to the shoulder in twisted curls at the side of the head in similar manner, and the Baptist portrays the same mild expression of eye in both cases.

We find the same characteristics in the case of the altar picture of St. Miniatus, who lends himself very well to a comparison on account of his frontal view. Both works exhibit a similar treatment of warm flesh tones in which the green of the underpainting is particularly noticeable. No documentation exists as to the creation of this panel. According to a church book in the sacristy of S. Reparata, mentioned by Richa in his " Notizie istoriche delle chiese florentine " (Florence, 1757, Tomo V, p. 280-1), the panel is probably identical with that carried by the entire clergy through the streets of Florence on this particular Saint's Day (Feb. 5). The serious damage noticeable in the Dugento picture and contrasted with the well-preserved Jacopo work could easily have been inflicted upon the picture during the course of a procession; it may even have happened in the Trecento and have been the reason for the creation of our work. The panel is even to-day occasionally exhibited for a few hours in the Duomo at Florence.

Both in period and style this piece is in close proximity to the large tabernacle picture, and exhibits the same Giottesque traits. But just on account of its dependence upon another composition, it is extremely difficult to establish its chronology within the limits of Jacopo's works. In all probability it must have been created at a relatively early period of his activities.

POSTSCRIPT.—On completing my essay I found that R. Offner had suggested in a somewhat obscure note in the addenda of his " Studies in Florentine Painting " that the Madonna in Pozzolatico should be ascribed to Jacopo di Casentino.

[15] cf. Horne, loc. cit.

[16] Van Marle, op. cit., Vol. I, p. 296. Oswald Sirèn, " Toskanische Maler im XIII Jahrhundert," Berlin, 1922, p. 119. Pietro Toesca, Storia dell' arte Italiana, Vol. III, p. 1000.

# SEAL-BAGS AT CANTERBURY

BY A. F. KENDRICK

THE inclusion in the recent exhibition at the Burlington Fine Arts Club of a small selection from the remarkable collection of seal-bags in the Library of Canterbury Cathedral has aroused fresh interest in these most important examples of early medieval textile art. The only existing record of many fine early weavings is due to the custom of reserving worn-out and dilapidated vestments



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to provide the material for book linings, seal-bags and the like. Some years ago the whole collection at Canterbury was photographed by the Victoria and Albert Museum, and water-colour copies were made. The task of reconstructing the patterns, and thereby of placing them in due historical sequence, still remains to be undertaken. The diverse and remote origins attributed to the stuffs used for vestments in medieval England will give rise to no scruples among those who will recall the features of medieval monastic and ecclesiastical life—the frequent journeyings to Rome for privileges and exemptions, the migrations of monks, the transference of dignitaries, and last of all the pilgrimages and crusades. There was no manufactory of sumptuary woven fabrics in England in medieval times, and nothing travels better than textiles. When inventories were made the sacrists would write down that this vestment was of Saracenic work and that was of Lucca. Whether they were right in each instance is of no great consequence, for the names they used so glibly were certainly those of places from which such fabrics were known to come.

Several different silk fabrics were used for the seal-bags at the Burlington Fine Arts Club. The bag shown on PLATE A and B is one of two cut from the same stuff. The complete pattern showed two peacocks facing one another with a palm tree between them. The whole design is rendered in the formal manner of Persian art in Sassanian times. The neck of each bird is loosely entwined by a long scarf in a fashion which points unequivocally to Sassanian influence. The stem of the tree is a straight band filled with a repeated inscription in Arabic. A fragment of the stuff from the second bag shows that this stem was crowned by a stiff palmette-form enclosing another inscription, which eludes interpretation through its fragmentary state. The inscription on the stem has been read by Mr. Rhuvon Guest. It is "Es salâm wa es salâma (peace and safety)." The massive forms, the simple bright colouring, the lettering of the inscription, and the drawing of the long fronds issuing from between the large leaves of the tree point to the earlier centuries of the Muhammadan era. The stuff was woven when Muhammadan art remained still under the spell of Sassanian design. It is to be attributed to hither Asia in the eleventh or perhaps the latter part of the tenth century. The pattern is in pale green, with touches of red and outlines in white on a bright red ground. The bodies of the birds and parts of the foliations of the tree are in gold thread. A small fragment of purple and gold brocade stitched to one of the bags was there before cutting up, and presumably it was part of the orphrey of the vestment. There is quite a considerable number of early silk fabrics which this "tree and peacock" stuff recalls in one feature or another. The present purpose will be served by referring to one of them—the stuff with trees and pairs of lions in the Rijksmuseum, Amsterdam, which is probably of the ninth century.[1]

The next stuff [PLATE C and D] was divided into two (or possibly more) bands in the length. Each is filled by the repetition of a design occupying only a few inches of space. One is a peacock, facing forwards and resting on a small slab with its train outspread. The other is a hoofed animal with the head of a dog, grasping in its mouth one of the foliated stems by which it is surrounded. The ground is bluish-purple, the peacock is in buff and pale green, and the beast is in buff and white. The stripes between with rows of hearts are in buff and white on reddish purple and in purple and buff on green. The triple bordering stripes are in red and white. The peacock may be compared with one represented in a Greek Evangeliary of A.D. 948-9 in the Vatican (Gr. 354), reproduced by Van Berchem and Strzygowski ("Amida," fig. 311), who point out the Persian influence. The whole stuff closely resembles one in the Victoria and Albert Museum,[2] with an Arabic inscription signifying "Lasting glory." Both stuffs are of the eleventh or twelfth century, and they were probably woven in Syria.

Another seal-bag (shown at the same time) resembling the last in texture and style provides an epigraphical argument for the attribution suggested. The ornament is in two longitudinal bands, one of which contains a brief inscription in bold Kufic characters repeated in a continuous line. The letters are floriated in the manner exemplified so freely in Muhammadan art in the eleventh century, when the angular Kufic characters began to be subordinated to a decorative purpose, and were extended in supplementary flourishes obscuring any meaning they originally conveyed. The inscription in this instance has passed the bounds of legibility, though it is probably a survival of some well-known formula. The letters are in buff and white on a bright green ground. The diaper of hearts in the other band is in yellow and white on a purple ground. Beyond this second band there is a stretch of

[1] Reproduced in colour in Meisterwerke Muhamm. Kunst, Munich, 1911, Pl. 177. Count Bobrinsky's post-Sassanian bronze ewer, with peacock and palm tree in relief (ib. Pl. 128), should also be noticed.

[2] Cat. of Muhammadan Textiles, No. 966.



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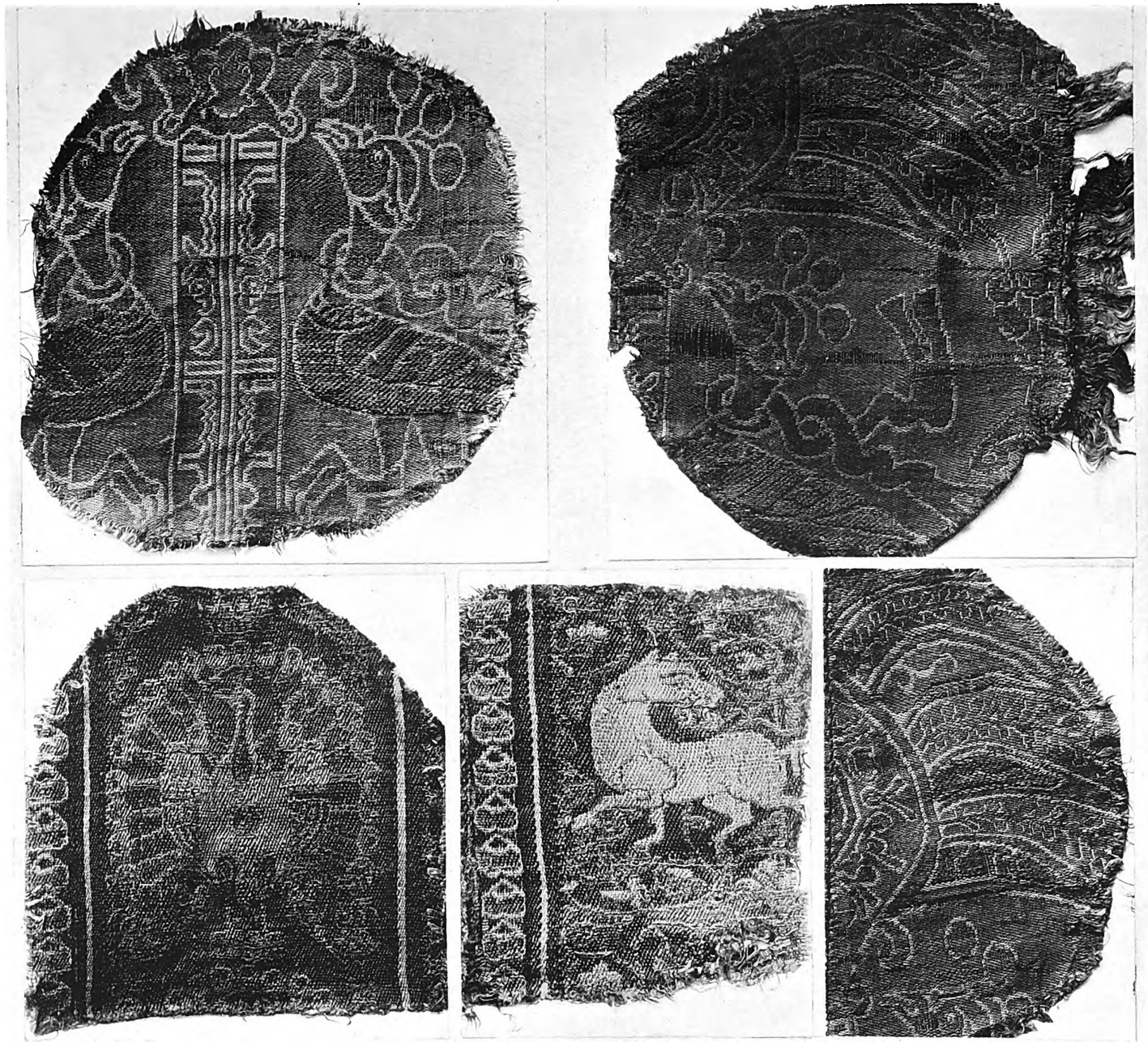


*A, B, E*—Two seal-bags of brocade, woven in Hither Asia. Late tenth or eleventh century. 13.3 by 12.7 cm.; 14.6 by 13.9 cm.; 13.3 by 7.6 cm. *C, D*—Seal-bag of Syrian silk fabric. Eleventh or twelfth century. 10.7 by 10.7 cm.; 10.7 by 9.5 cm. (Canterbury Cathedral Library)

Seal-bags at Canterbury

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plain yellow colour, which may belong to the ground of a third band of ornament. The clusters of stripes intervening are in red, white, blue, purple, yellow and green; one purple stripe has small ornamentation in yellow and blue.

One more seal-bag from Canterbury shown at the Burlington Fine Arts Club is of the same origin and date. One of the bands contains a winged lion in red and gold pouncing on an ox-headed bird in red on a bright yellow ground. The other has a small hexagonal trellis of blue dots enclosing hearts in blue and purple. The intervening stripes are in red, blue, purple and white.

The dates of the documents to which the Canterbury seal-bags were attached are known in most cases. They provide a *terminus ad quem*, for there is no occasion to assume that the bags have been renewed; but if there are any instances in which the stuffs are contemporary with the seals they protect, they must be very few. The dates of the documents here in question may be given. Those associated with the first and second stuffs are of 1364 and 1366 [PLATE A, B and E] and 1264 [PLATE C and D]. The stuff with the Kufic inscription was taken from a document of 1314, and that with the lion and bird from documents of 1317 and about 1290.

The debt to the art of Persia, and particularly to that of the Sassanian dynasty overthrown by the Arabs shortly before the middle of the seventh century, is made very clear in these early Muhammadan stuffs. The fluttering scarf, often used incongruously and purely for decorative ends, is probably a Sassanian invention. It survived in Mesopotamian art until the twelfth century. The heart forms seem to have been borrowed by the Sassanians from the Romans, who used them freely in Imperial times, perhaps originally as rose-petals. The peacock and the tree with pilaster stem and palmette-crown are linked with Sassanian art by Count Bobrinsky's bronze ewer already referred to.

It would be a real service to the study of early medieval art if the depredations of the monastic scissors were remedied as far as they now can be. Seal-bags cut from the same vestment could be brought together again. Misplaced fragments might be unstitched and set in their proper relation to the rest. The excellent series of photographs now existing would form an adequate record of their present state. The seal-bag still attached to a charter of Canterbury now in the British Museum might be photographed full-size so as to find a place in the scheme. It must ultimately drop to pieces if left as it is.

## SHORTER NOTICES

THE ORIGIN OF LUSTRE WARE.—Dr. Butler's work, "Islamic Pottery," has undoubtedly given a new impulse to the question of the origin of lustre ware, and that is my excuse for publishing these notes, actually written some fifteen years ago.

From no part of the Muhammadan world, not forgetting Persia and Baghdad, have there been found so many old pieces and fragments of lustre ware as in Egypt. Lustre was first applied not to pottery but to glass, and, considering the atmospheric conditions of Egypt, it is not surprising that such fragile relics should have survived there long after they have disappeared in other parts of the world, with the consequence that we have now the best chance of solving the problem of origin if we look to Egypt.

The Egyptian earth has preserved pieces and fragments of glass-ware, with a lustre of the same kind as that on pottery, which we can date back to the tenth century, judging by the form of the cufic letters. There are some fragments that, to all appearance, belong to the ninth century. We have also small bottles of coloured glass, decorated with lustre, the form and decoration of which are similar to those of the late Roman and Coptic period just preceding the Muhammadan era. Curiously enough, as regards the quality of the glass, those adorned with lustre are inferior to the non-lustrous ones, and the latter are not as good as those adorned with gold. The lustre seems to have been invented to take the place of the gilt decoration, probably because of cheapness. The oldest of these bottles appear to be from about the third or fourth century A.D., which would bring us to the late Roman period.

But was the lustre invented then or still earlier? More likely the latter. In support of this theory I may remark that I once had occasion to see, at the shop of a dealer at Damascus, one of these blue glass cups with the two ears so common even in Rome, and often stamped with the name of the maker and "Sidon." The cup was decorated with foliage in a very pale lustre, part of which appeared not to have "come out" very well in the fire. I am speaking of the "one-toned" silvery lustre in contrast to the later many-coloured lustre of the Fatimid period. The dealer asked such a tremendous price for this piece that I had neither the time nor the courage to enter into negotiations with him. A photograph would



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not have shown the essential points, and a water-colour could not be made, so I was forced to leave this capital piece, which will perhaps turn up again in some American museum. Until other such pieces are found, we cannot decide whether lustre ware was employed by the Sidonian and Alexandrian craftsmen as a substitute for gilding on glass. But anyhow it is certain that lustre was used *on glass* in the fourth century A.D., probably earlier. As regards *pottery* the case is slightly different. We know glazed pottery of rather coarse quality on which we can trace ornaments painted in gold in the Coptic period. The oldest known lustred fragments of pottery from Egypt are of a fairly rough material. They are of a dark colour, somewhere between grey-green and brown, on which the one-toned greenish-yellow lustre, though not very brilliant in itself, stands out very well. The entire pieces, mostly of a little later date (vases in the Fouquest collection in Cairo, in the Kelekian collection, and in the Kaiser Friedrich museum), and a great many fragments (some from rather coarse and very large vases in my own collection) fail to show a single Arabic ornament or detail, being wholly Coptic. The geometrical design, the leaves, or fishes, or birds, are all of so purely Coptic a character that even the most chauvinistic of Arab connoisseurs would find it impossible to attribute them to a period when his ancestors had already taken possession of the Nile valley. It is my firm conviction that most of these vases and fragments are from the fifth to sixth, perhaps some as late as the seventh century. The fragments which, as regards both paste and lustre, seem to be a little more perfect are all later than the Coptic age. They already begin to show " Arabic " ornaments. The ware of the Tulunid (tenth century) already shows a transition to the brilliant epoch of the Fatimides, when Egyptian ceramics reached their zenith together with the products of all other crafts. These objects are glazed in many different colours, and the lustre is still more brilliant, with many tones of the changing reflexes. During the Fatimid lustred glass and lustred pottery were made and signed by the same craftsmen. Muhammadan art is nothing but the continuation of the antique by a race imbued with other ideals.

The carpets which the Muhammadans spread over their floors were only a translation of the mosaic floors of antiquity. Their Kufic letters are a modification of the Arabic letters according to the beautiful models left by the Romans. Their lacquer work is derived from the Egyptians. Their architecture is a continuation of the antique, and we have descriptions of Arab interiors which would seem to be Egyptian temples. The manufacture of silk stuffs was transmitted to the Arabs by the Copts, and their finest fabrics, even in later ages, remained a speciality of the Copts. No Arab made them. In decorating their books, the Arabs adopted the antique ornaments, which in many cases they did not even take the trouble to adapt. To this fact the ornamental leaves of many Kufic Korans bear witness. It was only towards the tenth century that out of assimilation of all sorts of styles, even including Chinese, an Arabic style began to evolve.

The above notes were already in corrected proof when I received a small collection of pottery, with and without lustre, found on the rock where Amr planted his tents in 641. These fragments must consequently derive from before the building up of Fostat and certainly form a part of the rubbish thrown out by the Romans from Babylon. They confirm in every way the opinion expressed in my note. They will, through the kindness of Herr Gallois, be exhibited in the autumn in the Municipal Museum at the Hague, together with some Coptic and Sassanian objects which will convince, I hope, even the most ardent opposition that the lustre was a Hellenistic invention, which the Muhammadans, especially during the Fatimids, perfected and raised to a decorative art of great charm. F. R. MARTIN

THE LOUVRE *NATIVITY* BY LUCAS VAN LEYDEN. — In 1925 the Louvre acquired by gift from M. Kleinberger *The Nativity* [PLATE A] by Lucas Van Leyden, which, I think, was in America a few years before. This picture was so admirably described and analysed by M. Louis Demonts in " Beaux Arts " (November 15, 1925) that no further description is called for. There is, however, some interest in the fact that in a picture of a *Collector's Cabinet* [PLATE B] in the Duke of Northumberland's collection, signed " Do. Ffranck F. et In.," this very picture has the place of honour. The measurement of Francken's whole panel is 34 by $46\frac{3}{4}$, so that the copy of Lucas's *Nativity* is large enough to have been made carefully in detail.

Our collector's taste was catholic enough: the objects depicted range from this picture by Lucas, a drawing by him, two drawings with Aldegrever's monogram, dated 1533, 1538, to coins and spinous shells. I should be grateful for an identification of the portrait of —is it St. Donatus?—on the left of the *Nativity*. C. H. COLLINS BAKER

PSEUDO-CLAUDE DRAWINGS AND GASPAR VAN WITEL.—In my article on " Pseudo - Claude Drawings " in THE



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*A—The Nativity,* by Lucas van Leyden. Panel. (Louvre)

*B—A Collector's Cabinet,* by Frans Francken. (The Duke of Northumberland)

Shorter Notices: The Louvre *Nativity* by Lucas van Leyden

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BURLINGTON MAGAZINE of April, 1926, I attributed three drawings called Claude, at Munich, to Gaspar van Witel, and in my notice on "Two Works in the Library of Christ Church, Oxford," May, 1928, I added two others also reproduced in W. Schmidt's reproductions.

A recent visit to the Graphische Sammlung, Munich, has shown me that these additional attributions were far from the complete story, for I found that thirty-nine drawings formerly called Claude had since my first article been rightly transferred to Gaspar van Witel, leaving to Claude himself only three drawings (and one of these doubtful). A. M. HIND

HENRY YATES THOMPSON. — Since our last month's issue, death has removed a notable scholar in the person of Mr. Henry Yates Thompson, the distinguished collector of early illuminated MSS. and rare books. Mr. Thompson's interest had been awakened to the subject by the fact that Joseph Brooks Yates, his grandfather, left him a collection of good examples. He aimed at acquiring one hundred of much better quality, and this he ultimately achieved through a laborious process involving the purchase and resale of an immense number of very valuable MSS., including the whole of the Appendix portion of the Ashburnham collection. Everyone interested in the subject knows the great descriptive catalogue of his complete collection, edited by Weal, Sir E. Maunde Thompson, Sir G. F. Warner and Dr. M. R. James. During the years 1919-20-21 all these MSS. were sold for Mr. Thompson by Sotheby.

The British Museum, the Louvre, Dulwich College and the London Library all benefited by many of his liberal if peremptory acts of generosity. His old-time bluntness of speech and impatience with the mechanization of modern life made him unmistakably "a character," as his energy, faith and idealism set him apart from other collectors and other public benefactors.

CHARLES STEWART CARSTAIRS.— We regret to record the death on July 9 of Mr. Charles Carstairs, of the firm of Knoedler, one of the most respected of our great art dealers. The event removes a familiar figure from Bond Street, and brings with it to innumerable collectors and fellow dealers many memories of great struggles within and without the auction room. Mr. Carstairs was well known, indeed almost celebrated, for his integrity. No one ever doubted his word or regretted an association with him, and when it first became known that he was seriously ill, even his keenest rivals in business expressed the deepest and most genuine regret and the hope that he might be spared. He did as much as any man to promote the good name of the English dealer, he knew the profession of his choice with unusual thoroughness, and in the course of his all too short career he handled a multitude of masterpieces and was the means of giving satisfaction to a thousand collectors, including, we are aware, a large number of our own readers.

# THE LITERATURE OF ART

**SAMARRA FRESCOES. BY SIR THOMAS ARNOLD.**

DIE MALEREIEN VON SAMARRA. VON ERNST HERZFELD. (Forschungen zur islamischen Kunst, herausgegeben von Friedrich Sarre II. Die Ausgrabungen von Samarra. Band III.) 122 pp. with 88 pl. and 83 ills. in the text. Berlin (Dietrich Reimer). £5.

Up to the close of the nineteenth century nothing was known of the pictorial art of the great days of the Arab empire, beyond such scanty references as were made by poets, geographers, and historians to a form of human activity so commonly held in disrepute throughout the Muhammadan world. The discovery of Qusayr 'Amra in 1898 for the first time revealed to us the fresco decoration of the first century of the Muhammadan era, and the startling character of the decorations of this royal bath house or hunting box in the remote desert to the East of the Dead Sea gave striking evidence of the disregard by Muslim princes of the teachings of their theologians. These pictures have become the subject of an already considerable literature; they certainly belong to the period of the Umayyad dynasty, but there has been disagreement of opinion in regard to the exact date which should be assigned to them. It was not till some years later that any similar examples of the pictorial art of the more cultured rulers of the Abbasid dynasty were made known through the patient and exhaustive excavations of Professors Sarre and Herzfeld at Samarra. Professor Herzfeld had examined the site in 1904; systematic investigations were commenced by the Sarre Expedition in 1907 and were carried on at intervals up till 1913. Three volumes of the report have already appeared, the first devoted to the stucco decorations of the walls of the buildings in the city, by Professor Herzfeld, the second, to the ceramics, by Professor Sarre, and the third, to the paintings, by Professor Herzfeld.

Unlike the frescoes of Qusayr 'Amra those of Samarra can be so exactly dated that no occasion for dispute arises as to the period to which they belong. The founding of this capital of the Abbasid Caliphate was occasioned by the disorders excited in Baghdad through the unruly behaviour of the Turkish and Berber mercenaries. The Caliph Mu'tasim decided to move his capital to a more secure site, and selected Samarra on the east bank of the Tigris, half way between Baghdad and Takrit; the cities and palaces which were erected there, extended for a distance of seven leagues



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along the river, and palaces and pleasure grounds were also laid out on the western bank.

Mu'tasim took up his residence here in Samarra in 836, and it served as a residence for as many as seven Caliphs, until in 889 the Caliph Mu'tamid moved the capital back again to Baghdad. To all the architectural remains, therefore, with their painted decorations, an exact date can be assigned, falling within these fifty odd years. The historical accounts of Samarra describe it as a city of great magnificence. The Caliphs spent enormous sums on the erection and decoration of their palaces; they brought workmen from all parts of the empire, and imported costly materials from distant places, and the magnificent gardens planted with trees, some of which had been brought from provinces so far distant as Syria and Khurasan, excited the enthusiastic admiration of those who had the good fortune to visit them. A geographer, who at the beginning of the thirteenth century enumerated the many palaces erected in Samarra, estimated the cost of them as amounting to the sum of eight million sterling. But all this grandeur has fallen into decay, and little remains of its magnificent buildings except the great mosque with its lofty minaret, having a spiral outside stairway going to the top of it.

When the capital was moved to Baghdad the population followed the Caliph; every article of value was taken away and the city, exposed to marauders and plunderers, rapidly fell into decay, and of the buildings erected of sun-dried bricks most of what remains owes its preservation to the protection afforded by the drifting sand from the desert.

The excavations of Professor Herzfeld have brought to light in these ruins fragments of fresco decoration scattered about on the site of former palaces and the dwelling houses of wealthy private citizens. An account of these frescoes has been given by him in the volume under review. The method adopted by the artists appears to have been to cover the walls with a coating of stucco upon which the pictures were afterwards painted. As these pictures were commonly made for the decoration of bathrooms, they were exposed to damage from heat and steam, and then, instead of being restored, the common practice appears to have been to superimpose upon them another layer of plaster which in its turn was decorated by a new picture; as many as sixteen layers of such plaster have been found stuck together; possibly in other cases the old plaster was knocked off before the new layer was put on.

Under such circumstances, since only the lower portions of any walls have been left standing in situ, it has been, of course, impossible to recover paintings of any considerable size, but Professor Herzfeld has shown extraordinary skill and ingenuity in constructing several subjects out of the broken fragments which he has been able to collect together. The decorative friezes contain various geometrical and other decorative designs and also innumerable animals (notably a fine procession of camels in plaster relief on a blue background) and birds, such as ducks, herons, partridges, ravens, and smaller singing birds. Among the human figures are a number of musicians, and dancing girls, some carrying long shawls over their arms, and others nude to the waist. In one house were discovered portions of a frieze representing water-nymphs swimming about in the waves, some of them apparently engaged in catching fish in nets. One picture represented a favourite subject in Persian art, viz., the lutist of the Sasanian Prince Bahram Gur; she had excited the annoyance of her royal master by her lack of appreciation of his feats of archery, and her scornful comment that "practice makes perfect" and, in order to prove the truth of her assertion, she practised carrying on her shoulders a young calf until she was able to carry it up a flight of stairs by the time it had grown to the size of an ox. In the Samarra frescoes this girl is represented as carrying such a calf on her shoulders, dressed in a garment of the Sasanian type, as is the case with several other figures on these frescoes; and this is the earliest example in the Muslim period of a representation which in late Persian art became so common.

Professor Herzfeld's text contains an important contribution to the study of the history of painting in the early Muslim period. Out of his unequalled acquaintance with the monuments of Sasanian art, he is able to adduce a number of parallels to the characteristic features of these Samarra frescoes. Such links with Sasanian art show themselves in costume, the folds of the draperies, the types of features in the heads of both men and women, the representations of animals such as the wild ass, the horse, the greyhound, etc. The great frieze of camels in the vestibule of an underground cool room, reveals a survival of traditional modes of representation such as appear in the rock carvings of Taq-i-Bustan.

Such are some of the problems raised by the frescoes at Samarra, and they receive illuminative comment in Professor Herzfeld's text. The early date of these frescoes, the fact that they can unhesitatingly be assigned to so definite a period, and that no other examples of pictorial art have survived from the same century of Muslim history, gives them an especial importance in the history of painting. It is, moreover, a fortunate circumstance that the discoverer of them was a scholar so capable of appreciating their value, and so competent to explain and illustrate their peculiar characteristics, as Professor Herzfeld.

**PAINTING IN CHINESE CIVILIZATION. BY W. PERCEVAL YETTS.**

CHINESE PAINTING. By JOHN C. FERGUSON. 200 pp. + 59 pl. Chicago (University of Chicago Press). £3 2s. 6d.

During his residence of thirty-five years in China, the author has had unusual chances of gaining familiarity with the native attitude towards the subject of this book. Early his educational work as missionary gave him the status of an honoured preceptor among many of the rising generation who have since reached prominence. Later his varied and successful career in several centres of Chinese culture and his command of the spoken language have brought him into "association with practically all of the connoisseurs and critics of his day, who have been faithful guides in the examination of extant specimens of writing and painting and skilful



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teachers in the accumulated literature which discusses these twin-sister arts." Thus he can write not as a Western critic groping in a world remotely alien to his own, but as an interpreter of the native spirit and tradition permeating an art which has many roots in the long life of Chinese civilization. As Dr. Ferguson justly observes in his interesting and provocative Introduction, Chinese painting must be judged in its proper environment and in relation to the vast social fabric of which it is part.

Dr. Ferguson contrasts the sources of painting in the East and the West. He makes the fundamental distinction (which many will contest) that our art, derived from the civilizations of Greece and Rome, is based solely upon technique, while Chinese painting is based upon an understanding of the national culture, together with the dexterity acquired from writing with a brush. In other words he asserts that culture is the primary influence in the training of the Chinese artist, and technique the secondary. When dilating upon the cultural influences he points to features of Chinese life under the Chou as seen in the *Ch'un ch'iu Annals*. " Here civilization," he says, " is described as a wonderful galaxy of orderliness, ceremony, good taste, propriety, observation, and intelligence." Fortunately he adds: " These great virtues must be considered as ideals rather than as attainments of early China"; for even the most ardent sinophile cannot deny that the *Ch'un ch'iu Annals,* read together with the *Tso Commentary,* disclose a gruesome record of incest, murder, treachery and occasional cannibalism, such as could hardly be paralleled. There is some truth in Dr. Ferguson's remark that ancestor worship represents " one of the noblest traits of human character, respect for parents "; and beyond doubt it has been a powerful factor in preserving the longevity of Chinese civilization. Yet here again truth compels one to tone down the rosy visions of an Utopian past which Dr. Ferguson fittingly calls up in his *rôle* as transmitter of native idealistic standards.

The system of ancestor worship has its mainspring in a lively hope for material benefit to the living, rather than in giving solace to the dead. It occasioned elaborate rites for the performance of which vessels were required. The vessels were cast in bronze, not only because of the metal's beauty, but because of its durability; and this latter quality was a main consideration when the vessels were inscribed with important family records. Dr. Ferguson says: " It was a difficult metal to work in, but much better adapted for artistic expression than iron." This remark is somewhat misleading, if it be intended to suggest that the ancient Chinese always had both metals from which to choose. The age of iron in China was much later than that of bronze.

In his sketch of the evolution of artistic expression, Dr. Ferguson puts bronze and jade as the earliest mediums. But surely all we can say is that they are the oldest known, if pottery be left out of the question. Painting of a kind was probably coeval with the earliest bronzes and jades. White jade objects, which may date from before the first millennium B.C., have been found painted with rough designs in red, and on certain bronzes, attributed to the Yin dynasty, are inscriptions which clearly show a quality of line attainable only with a brush. There are also written allusions to mural paintings during the Confucian era.

Nor can I agree with the author's assertion that " the earliest stone monuments were *in relievo* or *in intaglio.*" The probabilities are all against this view, but limitations of space preclude discussion here. A plausible theory is that the Han tomb sculptures, to which he refers, were merely versions of wall paintings, interpreted into an enduring medium which would resist decay underground.

This welcome work contains a vast amount of valuable information and many important pictures excellently reproduced, and an admirable index of Chinese names and words with the corresponding characters. Unfortunately, the provenance of the illustrations is often difficult to trace, and in many instances remains unrecorded, so far as I can see. And there is an unhappy lack of uniformity in the transliteration of Chinese names and words. But these are minor defects.

**ENGLISH ILLUMINATION AS AN ART. BY W. G. CONSTABLE.**

ENGLISH ILLUMINATION. By O. ELFRIDA SAUNDERS. 2 vols. pp. xx + 132 + 129 pl. Paris (Pegasus Press). £8 8s.

The fact that this book follows so closely upon the second volume of Mr. Millar's work on the same subject (reviewed in THE BURLINGTON MAGAZINE, April, 1928) inevitably provokes comparison between the two. Mr. Millar's book is that of an expert, incorporating much new material, amply documented, primarily aiming at the systematic presentation of facts relating to the character, date and provenance of manuscripts, and dealing only tentatively with more general problems such as the character of different schools, the relation of manuscripts to other forms of painting, and their æsthetic significance.

With Miss Saunders, however, these general problems are a prime concern, and in this lies the interest and originality of her book. For her facts she almost exclusively relies upon the work of others, to whom acknowledgment is often inadequate; as, for example, in the section dealing with William de Brailes, which contains no mention of Mr. S. C. Cockerell, except as owner of one of de Brailes's works. The actual presentation of the facts is clear and succinct, though there is evidence that Miss Saunders has not covered the field quite thoroughly. For example, no mention is made of Dr. James's important paper on Matthew Paris in the Walpole Society Annual, 1925-6; it is assumed that the drawings which illustrate the works of Thomas Chaundler in Trinity College, Cambridge, are by Chaundler himself, though Dr. James's monograph, published by the Roxburghe Club, gives every reason for doubt; no mention is made of the important monograph by Dr. Freyhan on the Willehalm Codex at Cassel, which bears on the question of English influence in the Rhineland in the early fourteenth century; and throughout there is a naïveté in expression which suggests comparatively recent acquaintance with the material.

These deficiencies have compensations, however, in a refreshing absence of technicalities in the



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writing, and in the noting and explanation of many things which professional students are apt to take for granted. More valuable still is the bringing of illuminated manuscripts into the main stream of European painting, and the application to them of standards and methods developed in other fields. Miss Saunders makes an unfortunate beginning with her opening declaration that "Manuscript painting was the basic art of the Middle Ages," which is to forget that Italy is part of Europe, and that in Northern Europe from the twelfth to the fourteenth centuries the dominant art was architecture. But from this false start there is quick recovery. For example, a careful analysis of the Saxon School of Winchester, with its affinities to the Carolingian style, and of the post-Conquest style, influenced from Byzantium, brings out their differences very vividly. The grouping of the manuscripts of the Salisbury school, and the investigation of their style, leads to the interesting suggestion that the Chichester Roundel may be by a Salisbury painter. Its somewhat angular quality, however, scarcely agrees with the undulating line of Salisbury work, and favours Professor Lethaby's suggestion of a St. Alban's origin. Another useful distinction which is emphasized is between the Westminster (or as Miss Saunders prefers to call it, Court) school of the later thirteenth century, with its close relation to the school of Paris, and the more characteristically English schools elsewhere.

In this connexion, the Oscott Psalter, now in Mr. Dyson Perrins's collection, is compared with the Westminster retable, and provides one more argument in favour of the latter's English origin. The general treatment of English and French relations during the century is less happy. The implication is that France was the dominant influence throughout the period. But where is the French work that could have influenced the Lindesey Psalter, and William de Brailes, to take two of Miss Saunders's own examples? A stricter comparison of dates suggests, if it does not prove, that French influence in England was limited to the later part of the century, and that in the earlier part England may have influenced France.

On the question of foreign relations in the fourteenth century, however, Miss Saunders's conclusions are more satisfactory. She accepts the modern German view that English work powerfully influenced Rhenish artists in the early part of the century; and holds that in return the renaissance in English painting at the end of the century was mainly inspired from that region. This latter view hardly gives enough weight to the influence of France; but, at any rate, Miss Saunders rejects the theory of Bohemian influence. Her conclusion that "it is not right to attribute all the realism in late English illumination to Flemish influence" is very just. That the movement towards realism was, at least in its early stages, independent, the so-called "Christ of the Trades" might have been cited as evidence.

But despite defects in detail, the main virtue of Miss Saunders's book remains; that it brings the illuminated manuscript out of the category of a museum object into that of a work of art, and in doing so teaches a valuable lesson both to the student of painting and to the student of manuscripts.

**English Domestic Architecture of the XVIIth and XVIIIth Centuries.** By H. Field and M. Bunney. Second edition. 183 pp. fully ill. (Bell.) 18s.

**Famous Scottish Houses: The Lowlands.** By Thomas Hannan. 265 pp. + 101 pl. (Black.) 12s. 6d.

The first of these books originally appeared in 1905, and did much to inspire architects of country houses a generation ago, for it supplied them with a series of illustrations of the refined and unpretentious domestic work which is one of the glories of our countryside. The authors in their introduction quoted the well-known remark of Carlyle, that Chelsea Hospital was "the work of a gentleman," and elsewhere noted that the characteristic of the period, as regards the smaller houses, is the "essentially English quality of sobriety," in contrast to the florid and often bombastic splendour of such mansions as Blenheim. Nowadays there is much talk of "modernism" in architecture, but no better antidote to excessive originality can be suggested than a study of these quiet, dignified, happily proportioned and invariably English buildings. The new edition has several conspicuous advantages over its well-thumbed predecessor. It is far more convenient to handle, and the illustrations are more closely related to the accompanying text. The size of the book is much less than it was formerly, the somewhat excessive margins having been reduced. Further economy of bulk has been effected by reducing the size of many of the plates and printing them, with the letterpress, on both sides of a rather unpleasantly glazed paper. But the advantages outweigh this minor defect. The brief but admirable letterpress remains unaltered, only one small illustration has been omitted, and the five new subjects added include two buildings in Westmoreland and one in Staffordshire, all from Mr. Bunney's excellent measured drawings. Those who are interested in English vernacular architecture will welcome this new and handy edition of a useful book.

Mr. Hannan's volume is intended for the general reader rather than the student, since it deals in a popular way with fifty historic houses of the Lowlands, and only partially with their architecture. Some of the houses are noteworthy mainly for their connexion with prominent persons, e.g., Auchinleck with Jame Boswell, Bemersyde with Lord Haig, Hawthornden with Drummond the poet, and Whittingehame with Lord Balfour. On the other hand, some are the work of famous architects, such as Kinross House and possibly Leslie House by Sir William Bruce, and a number by William Adam and his more celebrated sons. Of the latter group, several are in a bastard "Baronial" style that one hardly associates with this architectural family, while Hopetoun House is a magnificent Palladian mansion and Yester House a fine classical design. A few buildings included in the selection, Lamington House for example, have no obvious architectural merit, and several of the interiors are marred by unsuitable



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furniture and by masses of slaughtered animals' heads. There are two illustrations of each house, admirably reproduced from the author's own photographs, and they include a few good architectural details, such as the doorway of Pitreavie Castle and a fireplace from Yester House. Most of the houses are still occupied by direct or collateral descendants of the original owners. Incidentally it is convenient to be told how to pronounce "Blairquhan," "Culzean," "Wemyss" and "Whittingehame." M. S. BRIGGS

**L'Art d'Islam: La Céramique.** By RAYMOND KŒCHLIN. 64 pp. + 49 pl. (10 in col.). Paris (Morancé). 100 frs.

This album is the first of a series of three that are to deal with the examples of Moslem art in the Musée des Arts Décoratifs in Paris. It is arranged in the form of a catalogue of selected specimens which fall into geographical groups; each specimen is fully described and many are illustrated, while each section is prefaced with an introduction summarizing the present state of our knowledge and followed by a thorough bibliography. The collection is particularly rich in the pottery of the Near East, more especially since the recent loan of many of the fine Turkish dishes from the Musée de Cluny. In the matter of early Persian wares it makes no attempt to compete with the noble series at the Louvre, but from the thirteenth century onward the pottery of Persia, Mesopotamia, Syria, Turkey and Moorish Spain is fully represented. This volume is the work of a high authority, M. Raymond Kœchlin, who unites with a profound scholarship a lucidity of exposition and a grace of manner that render it a model of what a catalogue should be. The bibliographical notes are of especial value, calling attention as they do to much obscure but important material which might otherwise have been overlooked.

There are still many questions that await solution, and one of the most significant may briefly be glanced at here. It is still customary to refer to two important groups as "Rhodian" and "Damascus" wares, although the former has certainly no connexion with Rhodes and the latter probably none with Damascus. The first attempt to get at the truth was made by Dr. F. R. Martin in THE BURLINGTON MAGAZINE for August, 1909. Dr. Martin submitted that it was impossible to distinguish between the two groups, and that Isnik, the ancient Nicæa, in Anatolia was the place of manufacture of both, as well as of the family still currently and erroneously known as "blue and white Kutahia." The next discussion of the matter will be found in a series of papers contributed to the *Revue de l'Art Ancien et Moderne* in 1923 by MM. Migeon and Sakisian. The interesting material adduced by these authors supports Dr. Martin's attribution to Nicæa of the "Rhodian" and "Kutahia" families, but they notice certain distinctions in the "Damascus" type which leads them to retain in this case the old-fashioned nomenclature. It must be owned that these distinctions are of a subtlety which renders them invisible to at least one highly competent observer, for M. Kœchlin will have none of them, but returns to the position of Dr. Martin. He does not deny that pottery was ever made at Damascus, since he ascribes to this city a series of sixteenth-century tile-panels decorated in blue, green and manganese-purple with vases of flowers, on the analogy of similar panels existing in the baths of the town. The Museum contains also two plates painted in blue which are attributed to a factory at Constantinople on the evidence of certain fragments found in excavation in that city, and recorded by MM. Migeon and Sakisian.

M. Kœchlin's volume is indispensable to all who are interested in the ceramic art of the Near East, and it has the rare distinction of being equally valuable to the beginner and to the advanced student. W. K.

**Caricatures of the "Winter King" of Bohemia.** From the Sutherland Collection in the Bodleian Library and from the British Museum. With an introduction, notes and translations by E. A. BELLER. 65 pp. with 24 pl. (Oxford University Press.) 42s.

The reproductions in this beautifully produced book of caricatures of Frederick, the "Winter King" of Bohemia, are taken chiefly from the Sutherland collection in the Bodleian Library, a few from the British Museum. The Sutherland collection was formed between 1795 and 1837 by Alexander Sutherland and his wife, who, taking the folio editions of Clarendon's "History of the Rebellion" and "Life," and of Burnet's "Own Times," enlarged the pages to elephant folio size, and on interleaved sheets of the same size inserted "19,224 portraits of every person and views of every place in any way mentioned in the text or connected with the subject-matter"—a work of industry which has been of great value to subsequent historians.

The subject of these caricatures, Frederick V, Elector Palatine, was elected King of Bohemia by the Protestant party in August, 1619, soon after the beginning of the Thirty Years' War. A man of feeble and undecided character, he had, from the moment of his first doubts as to whether he should accept or refuse the offer, little chance of establishing his position firmly at a time when Central Europe was in a turmoil of political-religious warfare: his enemies the Jesuits dubbed him "The Winter King" because, they said, before the winter was out he would be deposed. Their prophecy did not come literally true, for Frederick reigned about a year, but the nickname stuck. In October, 1620, after the defeat of Frederick's army by the Hapsburg forces at White Hill near Prague, he was forced to leave his kingdom. He had already promised the Palatinate to Maximilian of Bavaria to secure his allegiance, and had nowhere to turn. His father-in-law, James I of England, gave him little support, and he eventually found a refuge in Holland.

During all this time the unfortunate Frederick had been subjected to a constant stream of the most frank and pitiless caricatures, which were published and then sold or posted up in the streets. According to Mr. Beller, who has edited and written the introduction to this book, it was almost certainly organized propaganda, subsidized by Frederick's Catholic enemies, but such caricatures



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were a feature of a period in which new facilities of printing coincided with the Protestant Reformation. They consisted in a combination of picture and explanatory text, and were freely indulged in by both sides, Luther and the Pope being the principal butts. Their chief characteristics, as opposed to modern caricature, were the constant use of allegory (the Emperor is represented by the Eagle, the Elector Palatine by the Lion, according to their heraldic devices, and that the humour, in the rarer cases when the characters were shown as human beings, depends not on physical characteristics but on action alone. The reproductions in this book form an entertaining collection: many of them have technical, some artistic, merits. Mr. Beller's introduction, notes and translations are admirably executed and arranged.

ANGUS DAVIDSON

**Historia de los Estilos Artísticos.** By K. D. Hartmann. Translated by D. Domingo Miral. Second edition. 368 pp. + 32 pl. Barcelona (Editorial Labor S.A.). 8.50 pesetas.

This is one of the excellent manuals published by the Editorial Labor, one of the same series as Dr. Meyer's manual of Spanish painting which was reviewed in these columns, and we are not surprised to find that the first edition is exhausted.

It is of course a popular book on artistic styles—hence its comprehensiveness. The author begins with the art of ancient Egypt, and then takes his readers in turn to Western Asia, the Ægean, Greece and Rome. He next deals with early Christian and Byzantine art and then with that of Islam. These are followed by Romanesque, Gothic, Renaissance, Baroque, Rococo, neo-Classical, neo-Romanesque, neo-Renaissance, and modern styles. Obviously the treatment must be brief and in fact each of the more important sections contains only from twenty to forty pages; but the space is well used and some idea of the huge subject is given in an easy manner.

The illustrations are abundant and good. In addition to the thirty-two plates, there are over 260 reproductions in the text; for the most part of architecture, but including sculpture, painting, mosaic, metal work, and furniture.

For the styles up to the end of the Roman period countries other than Spain are necessarily drawn upon for the subjects of illustration, though there is one notable exception—the great Roman aqueduct at Segovia; from the chapter on Islamic styles onwards, however, Spain is freely drawn upon, as it should be; for the Islamic styles at all events it must needs take a very high place in the history of the world's art. Of this style the specimens chosen are taken from Zaragoza, Granada, Cordoba, and Toledo; from the last named we are given not only Santa Maria la Blanca, that would be looked for, but also the interesting and rarely-reproduced exterior of the little church of El Cristo de la Luz.

But after all perhaps the most interesting section of Mr. Hartmann's book is that on the Romanesque in which he gives a number of reproductions of little-known Spanish buildings. One plate reproduces the gateway of San Pedro de Siresa in the province of Huesca; and in the text we are given reproductions of eleven interesting Romanesque churches—the interiors of San Juan in Baños de Cerrato (Palencia), and San Miguel de Escalada (León); the exteriors, or parts of the exterior, of Santa Maria de Naranco (Oviedo), the old cathedral of Salamanca, San Estaban at Segovia, Santa Maria la Antigua in Valladolid, San Pedro in Avila, San Vicente in the same city, the cathedral of Zamora, and the cathedral of Valencia, together with the cloisters of San Pablo del Campo (Barcelona), the refectory pulpit of Rueda, and a number of details. It would be worth buying the book for this section alone, for it would be difficult to find any other dealing, even in few words, with so many practically unknown Romanesque buildings in so short a space (36 pages).

Two of the reproductions are of English buildings—the Houses of Parliament and Burghley House; and in view of a third edition it may be well to point out that the latter is not in London, as stated in the caption, but in Northamptonshire.

E. B.

**Les Xylographies du XIVe et du XVe siècle au Cabinet des Estampes de la Bibliothèque Nationale.** Par P.-A. Lemoisne. Tome Premier. Large Quarto (38 x 28 cm.). Paris et Bruxelles (Van Oest).

The work of which the first volume is before us has been announced for subscription at the price of 1,250 francs, to be completed in five parts. The present volume covers three of these parts, and includes sixty-two plates. The ground had already been covered in Henri Bouchot's publication of 1903, *Les Deux Cent Incunables Xylographiques du Département des Estampes,* and some of the less important cuts reproduced by Bouchot will no doubt be omitted by Lemoisne, while certain new acquisitions of importance are added. The chief justification of the present work, apart from M. Lemoisne's study of the cuts themselves, is that the colour of the originals, which was not reproduced by Bouchot, is now given in facsimile. The woodcuts of the first half of the fifteenth century are chiefly in broad outline, and without shading, and the first aim of the cutter was the production of a cheaper kind of devotional picture for popular sale. Once the outlines of the design were cut and could be multiplied in printing, it would have been an easy matter for the maker or vendor of prints to turn out bright pictures at a great pace with the aid of the hack colourists of the illuminators' shops. The value of colour in the distinction of various groups of early woodcut is undeniable, but its value is more definitely helpful to the student in the latter fifteenth century, when knowledge of the colours most commonly used in the books of certain towns and printers may be a real help to localization. But it must be remembered all the time that a print might have been supplied in black, and the colour added in a different region from that of the original workshop. In the earliest phase we may note the somewhat isolated character of the sombre scheme of colouring of the *Agony in the Garden* (V), the so-called *St. Benignus* (II), the *Vierge de Lyon* (IV), the *Christ on the Cross* (I), and the *Christ carrying the Cross* (III), which M. Lemoisne regards as French, though with less dogmatic certainty than



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M. Bouchot. He fails, however, to note Schreiber's contention that it is *St. Erasmus* and not *St. Benignus* who is represented in his Plate II (*Zeitschrift für Christliche Kunst,* 1908, pp. 88, 89), a contention which is strongly supported by the print of another early woodcut at Paris, the *Twelve Tortures of St. Erasmus* (S. 1409, x), which Bouchot erroneously described as *Les Douze Martyrs* (Bouchot 76), regarding one of his " twelve martyrs " as St. Benignus. It is to be hoped that M. Lemoisne will refer to Schreiber's argument if he reproduces the *Twelve Tortures* in the later part of his work. In his description of the *Last Judgment* (LI) M. Lemoisne has also failed to note the close relation in style to the Munich *Symbolum Apostolicum,* which was rightly noted by Dr. Kristeller in his edition of that Blockbook (Graphische Gesellschaft, Berlin, 1917).

These omissions are slight in comparison with the erudition and wide knowledge of the literature of the subject shown in the introduction, which gives an interesting survey of the early history of the art of woodcut in Europe. M. Lemoisne rightly appreciates the value of M. Bouchot's work, but shows more balance and restraint in his treatment of the obscure subject of the local origin of the majority of the cuts under discussion. Both editor and publisher are to be congratulated on the inception of a notable work. A. M. H.

**Italian Sculpture of the Renaissance.** By L. J. Freeman, M.A. (Macmillan.) 15s.

It is perhaps a little difficult to see why this book, first published in 1901, should have been reprinted in 1917 and again re-issued in 1927. One would have imagined that in the present day the demand for this type of approach to art history was too limited; it seems to belong to the period of the earnest amateur, who, in the last century, wandered through Italy bathed in floods of gushing sentiment. Though it may be that, owing to the tendency of art criticism to-day to become largely a matter of the somewhat cut and dried tabulation of facts and details and in our hurry to keep up with all the latest theories as to authorship and the like, we are apt to lose some of the leisurely charm of the type of art criticism of the generation of Symonds and Pater. In the introduction the author differentiates carefully between the value of a work of art as " historic fact," and as " æsthetic fact " (whatever this may mean), and clearly indicates that the former aspect has little interest for him, and certainly his essentially picturesque style of writing would be ill in keeping with the prevalent method of presenting art history. The book is divided into two parts, dealing with the Early and Late Renaissance, and the author discourses very pleasantly on the principal Florentine sculptors of both periods, and in a short chapter at the end he touches on sculpture outside Tuscany. It seems a pity that no effort should have been made to modernize the bibliographies attached to the useful list of works ascribed to the principal sculptors in the Appendix, no indication being given of the standard works published during the last twenty-five years. A bibliography which makes no mention of Venturi's great " History of Italian Art " nor of Dr. Thode's " Michael Angelo," to name only two instances, seems incomplete indeed. It may perhaps be useful to note here that the bust of Bindo Altoviti, by Cellini, is now neither in the Palazzo Altoviti in Rome, as stated by Mr. Freeman, nor in the Victoria and Albert Museum as is sometimes supposed, but in the Gardner Collection at Boston, where it forms one of the most important works of Italian sculpture in America. M. H. L.

**French Sixteenth Century Printing.** By A. F. Johnson. 32 pp. + 50 pl. (Benn.) 15s.

This is the third volume contributed by Mr. Johnson, of the British Museum, to the valuable series of Periods of Typography, of which Mr. Stanley Morison is the general editor. Mr. Johnson gives us twenty-two pages of text which are as closely packed with information as an egg with meat. He begins by pointing out that as conquered Greece by its art made its captors captive, so Italy, as the result of the French invasions, conquered its conquerors by the works of its renascent art and literature.

He tersely sums up the effect of the Italian Renaissance on French scholars and book production: " In the early part of the sixteenth century," he writes, " the first desire of French writers and scholars was to study in Italy. The movement was encouraged by Francis I, who invited Italian artists to settle in France and work for him, and promoted the study of the new learning by establishing professorial chairs for Greek and Hebrew. Under this same Italian influence the art of book-production in France developed in the space of one generation from the Gothic to the Renaissance style."

As in Italy so in France the change was brought about by scholars. Josse Badius, the editor of Latin texts, and Henri Estienne, a Latinist of renown, were those who led the way; and when Estienne died his widow married his manager, Simon de Colines, who carried on the business for his stepson, Robert Estienne. " These two men, Colines and the second Estienne, by the time of Colines's death in 1546, had entirely transformed French printing. . . The men to whom they owed most of their success were Geofroy Tory and Claude Garamond—to the one for his influence on book decoration and his theoretical study of the Roman alphabet, and to the other as an engraver of types." Geofroy Tory, like Badius, had been a schoolmaster and editor of Latin texts: he was for a time a printer on his own account, but his chief contribution to book production was his work in decoration, and not the least important part of Mr. Johnson's work is his discussion of the specimens which can with certainty be ascribed to Tory. The good work begun by Badius, the Estiennes, Colines and Tory flourished till well nigh the last decade of the sixteenth century, and even in that last decade " when things were at their worst," Mr. Johnson points out that " better books were produced in Paris than anywhere else in Europe." One need but add that the plates are admirably chosen and that everyone concerned, author, general editor, publishers, and printers must be congratulated.

E. B.



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**Marburger Jahrbuch für Kunstwissenschaft.** Vols. II and III. Edited by RICHARD HAMANN and HANS WEIGERT. Vol. II, 252 pp. with 108 ills. in text + 52 pl. Vol. III, 304 pp. with 41 ills. in text + 100 pl. (Kunstgeschichtliche Seminar der Universität Marburg am Lahn.)

I have not seen the first volume of this publication of Marburg University, but these two are of outstanding interest for variety of subject and for the scholarly manner and thoroughness with which every single contribution is written. Perusing these two volumes one cannot help feeling sorry that their issue is limited to 250 copies only. Contributors to the second volume are Herren Heinrich Doering, Richard Hamann, Hermann Deckert and Hans Weigert. Herr Doering's article on old Peruvian pottery painting is a well argued and valuable study. Herr Hamann, the editor, contributes an article on the piece of sculpture recently found at Saint Guilhelm-le-Desert and a description of the Salzweideler Madonna, which is a real jewel of early German Gothic. Herr Deckert's subject is " Die Lübisch-Baltishe Skulptur " (in the beginning of the sixteenth century), and it is of a particular interest, as the Lübeck and Baltic masters have been neglected for a long time in Western Europe. The beautiful masterpiece of Bernt Notke, the *Saint George and the Dragon* (in Stockholm Cathedral),[1] has lately drawn attention to this school, and Herr Deckert's study ought to be heartily welcomed by all those who desire to obtain a first hand and a reliable survey of the Lübeck and Baltic school, which had a predominant influence in North-Eastern Germany and in some of the Scandinavian countries during the sixteenth century. The contribution of the co-editor, Herr Hans Weigert, on the evolution of style in German plastic art from 1250-1350 is full of valuable information from the point of view of both history of art and æsthetics. The contributors to the third volume are Frau Anna Strümpell and Herren Oscar Schürer and Albrecht Rippenberger. Frau Strümpell contributes an interesting article entitled " Hieronymus im Gehaüse," while Herr Schürer discusses the architecture of the cloister church at Haina. Herr Rippenberger writes on the principal works in the museum in the Jubilee building of Marburg University, and supplies us with some valuable information.

It is hardly possible to give full justice to a publication of this character—it would need a volume to itself. But even the summary mention of subject matter is sufficient to give an idea of the wide range of these volumes, which are a great compliment to Marburg University, the editors and the printers. The volumes are beautifully produced, the numerous reproductions, the print and the binding being all three very good. S. P.

**A History of Architecture.** By SIR BANISTER FLETCHER. Eighth edition. (Batsford.) £2 2s. nett.

The publication of an eighth edition of Sir Banister Fletcher's standard book is evidence of its continued usefulness and popularity. To those who remember the early editions, the progressive improvement of each issue reveals the enormous amount of care taken in every revision. The increase of both literary and illustrative matter is remarkable, and to meet this, without rendering the bulk inconvenient or the price prohibitive, the publisher has been compelled to use a paper which is not quite opaque, so that some of the excellent illustrations and especially the maps are rather indistinct. The original scheme of the book, evolved by the author and his father over forty years ago, is still adhered to; but as a work of reference—as an encyclopedia of architectural history indeed—its utility has been greatly augmented. A notable innovation in the present volume is the series of restorations of ancient buildings. The practice of overcrowding the line drawings with lettering, very confusing in the earlier editions, has now been abandoned. Special mention should be made of the fine new drawings of Antwerp Cathedral and the Riccardi Palace at Florence. The index is very complete.

For his next edition the author might consider whether the section on America is worthy of the rest; also whether the parallel lists of English architects of the " Gothic " and " Renaissance " Revivals should be retained in their present form. The name of Sir Robert Lorimer should surely appear among them. The section on Saracenic architecture needs to be brought up to date, the spelling of Arabic names altered to comply with modern usage, and the bibliography revised. On page 660 no books on German baroque are mentioned. The diagram on page 198 does not do justice to the " lower church " of S. Clemente at Rome, the *campanile* of S. Paolo shown on page 206 is a " fancy picture " (cf. p. 209), and among other churches which merit illustration are the cathedrals of Le Puy and Parenzo, also certainly S. Ambrogio at Milan. M. S. B.

**L'Art Chrétien primitif et L'Art Byzantin.** PAR CHARLES DIEHL. 64 pp. + 64 pl. (Van Oest.) 36 frs.

This volume, one of the series " Bibliothèque d'Histoire de l'Art " published under the general editorship of M. Auguste Marguillier, is from the pen of one already known as the author of a manual of Byzantine art in two volumes; M. Charles Diehl, member of the Institute and professor in the University of Paris. He gives a succinct account of both early Christian and Byzantine art of a kind suitable for the general reader, and supplies an excellent series of plates of architecture, mosaics, ivories and other works of art. Among them is a reproduction of the " Antioch chalice " which the author says is attributed by the best judges to the fourth century. Our readers will remember that this is not the view of Sir Martin Conway, who in these pages stated that, for the reasons he gave, he had no hesitation in ascribing it to the sixth century, and that if he had to fix its time of origin more exactly he should ascribe it to somewhere about the year A.D. 550. Sir Martin Conway's article was written in 1924; two years later a great authority on early Christian art, Mgr. Wilpert, contributed a destructive criticism of this cup to the American " Art Bulletin " under the significant title " Early Christian Sculpture; its restoration and its modern manufacture." E. B.

[1] THE BURLINGTON MAGAZINE, Vol. XL, March, 1922. " Art Studies Medieval Renaissance and Modern." 1927.



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W. PERCEVAL YETTS

* *Although the members give on their respective subjects invaluable assistance to the editor, they are not responsible for the general conduct of the magazine.*



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*Portrait of an Englishwoman,* by Hans Holbein the Younger. Panel, actual size. (The Earl of Lonsdale)

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# A NEW PORTRAIT OF AN ENGLISHWOMAN BY HOLBEIN

BY CAMPBELL DODGSON

AMONG the surprises of the small but choice collection of pictures which formed part of *The Daily Telegraph* Exhibition of Antiques and Works of Art held in July at Olympia was a quite unknown portrait of a lady [FRONTISPIECE] ascribed to Holbein, from Lowther Castle, lent by the Earl of Lonsdale. Simple and free from sentiment, beautifully posed and perfectly drawn, with a quiet and charming scheme of colour, it has all the qualities needed to justify an attribution to Holbein. Both the costume and the "linen-fold" pattern on the back of the bench on which the woman sits suggest an English origin, and recall the drawing in the British Museum [1] of a woman with a baby in her arms and three other children beside her sitting on a bench with a similar back, but less precision in the rendering of the carved pattern on the wood.

The picture is painted on a panel measuring $9\frac{3}{4}$ by $7\frac{1}{4}$ inches (24.7 by 18.5 cm). The background is of a rather greenish dark blue and the dress a slightly deeper shade of the same colour, edged with fur. The sleeves are darker and surrounded by wide brown fur. The bodice fastened by a pearl at the throat and bordered by a delicate narrow pattern is actually a very pale pink, the effect being that of flesh colour showing through a thin and transparent white material. Over the shoulders is a white scarf, exquisitely shaded where the under side is seen on the left, and the white linen coif closely fitting round the head is surmounted by a white cap of stouter material on the front of which is another pearl. The rather large nose is artfully arranged to project very slightly beyond the cheek in the three-quarter face view of the head. Three rings adorn the fingers, but nothing in the picture indicates that this is a lady of rank. Concerning her identity no tradition survives when we have dismissed, as we must, the fanciful title "portrait of the artist's wife."

[1] Vasari Society, I. 18.

# POTTERY OF THE SIX DYNASTIES—III

BY R. L. HOBSON

IN two previous notes attention was drawn to two specimens of unglazed period are far from common to-day, A.D. 220-618). Glazed wares of this period are far from common to-day, doubtless because economic reasons commended the use of the unglazed, pigmented pottery for burial purposes, and we are still mainly dependent on the opening of tombs for our supplies of Six Dynasties pottery. Nevertheless it is certain that glaze was freely used at this time, and we would gladly have more specimens of it to show what advance was made in the long interval between Han and T'ang in this important item of ceramic technique. The typical Han glaze—and all lingering doubts as to the existence of glaze in Han times have now been swept away—was a lead glaze, translucent and of a naturally yellowish cast, the final colour of which was largely determined by that of the underlying ware. Thus on a red ware it appeared reddish brown and on a buff ware yellowish brown; but more often than not it was given a leaf-green tinge by the use of a colouring agent, namely, oxide of copper. This lead glaze was doubtless derived from Western Asia, but it became a permanent feature of Chinese pottery. Early in the Six Dynasties, perhaps as early as the third century, another kind of glaze came into use. It was a high-fired greenish brown or amber-coloured glaze, and we see it on the so-called proto-porcelain, a stoneware which contains the elements of porcelain in an immature state.[1] This glaze, composed of clay and wood ashes, is believed to have been a Far Eastern discovery—no doubt the result of accidental contact between the ashes of the wood fuel and the heated surface of the ware — and its invention probably marks the first stage in the evolution of true porcelain glaze.

We should expect to find this high-fired glaze developing side by side with the lower-fired lead glaze in the Six Dynasties; and this is in fact the case, though we are at present wanting in specimens to illustrate the progress adequately. Possibly specimens are more numerous than we imagine, but we have so far failed to separate them from the Han and T'ang groups. This failure is likely to happen particularly with the lead glazes, though we can point to a small series of flasks with grape-vine scrolls and Hellenistic figures in relief,[2] which

[1] See B. Laufer, *Beginnings of Porcelain in China*; and *British Museum Guide to the Pottery and Porcelain of the Far East*, fig. 9.



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must be after Han and are almost certainly pre-T'ang. They have brown and green lead glazes. Then there is the noble bullock-cart acquired by the British Museum in 1925 [PLATE A], which has a red body and a dense brown glaze almost chocolate brown, but still of the lead variety. This cart, in itself a monumental object, is said to have been found near Loyang in Honan, and to be of the Sui Dynasty (589-618). I give this *on dit* for what it is worth: but the figures of the two drivers certainly belong to a type which has been regarded as of the Six Dynasties. PLATE B illustrates an example in the Eumorfopoulos Collection, a "wine-bearer" with features suggestive of an American Indian and a curious mop of hair which is glazed black, while the rest of the figure is yellowish brown. The same mop of hair and the same utterly un-Chinese features distinguish our drivers, who are probably, like so many of the grooms and camel boys found in T'ang tombs, of Central Asiatic extraction.

If this bullock-cart is placed in the Six Dynasties on stylistic grounds, there is written warrant for dating the coffin, illustrated on PLATE C and on the block opposite, in the same period. This is the other specimen mentioned in the last note as acquired by the British Museum from the Rev. Th. Torrance in 1927. It is a child's coffin obtained by Mr. Torrance in Szechwan and brought back by him, unfortunately lidless, for the lid was too much damaged to bring. It is of oblong rectangular shape, and made of the red clay which is characteristic of Szechwan tomb wares, and it is coated with a yellowish lead glaze which is coloured green in parts with copper oxide.

The ornament consists of two borders of running foliage scroll slightly raised on each side, and an inscription in raised characters at each end. The central area on sides and ends is green, and the rest a brownish yellow with lighter passages which seem to imply a layer of white slip beneath the glaze. Ceramically this child's coffin is just a piece of tile ware, similar in material and glaze to the roof tiles and architectural ornaments which have always been a feature of Chinese buildings. The glaze is well preserved, and with the mud cleaned off looks as fresh as that of an eighteenth-century roof tile; but one of the inscriptions (see the figure in the

FIGURE, Pottery Coffin: Inscription on the end
Height 25.5 cm. (British Museum)

text) tells us that the coffin was made "on a lucky day, the sixth day of the eighth month of the first year of Ta T'ung," i.e., A.D. 527. The other inscription adds that it was "made under the supervision of the eldest and second sons, Liang Ta-fang and Liang Ta-ch'in." The use of the lead glaze in contrasted colours and with a backing of white slip has been established in the T'ang dynasty, and though there is nothing surprising in its appearance a century earlier, it is satisfactory to have a definitely dated example. The free flowing foliage scroll of the borders is of considerable beauty. A somewhat similar scroll is to be seen among the rock sculptures at Yun Kang, which date between 409 and 516, and others more elaborate appear in the haloes of Buddhist figures and in the borders of Buddhist stelæ of the Sui and early T'ang periods.

[2] See BURLINGTON MAGAZINE, October, 1914; and Eumorfopoulos Collection Catalogue, Vol. I, 162-5.

# THE WORK OF LEONARDO
## BY SAVA POPOVITCH

VERY few, indeed, are as qualified as the editor of the *Notebooks of Leonardo da Vinci* to undertake such a difficult task as he has chosen in his latest work on Leonardo. An intimate acquaintance with the manuscripts, keen and continuous work in following everything that is connected with Leonardo, admiration and connoisseurship of his art, all indicate Mr. McCurdy as the very man to give us an opportunity of a closer acquaintance with the mind of Leonardo. Thus if Mr. McCurdy did not succeed in realizing the aim indicated by the title of his book,[1] the



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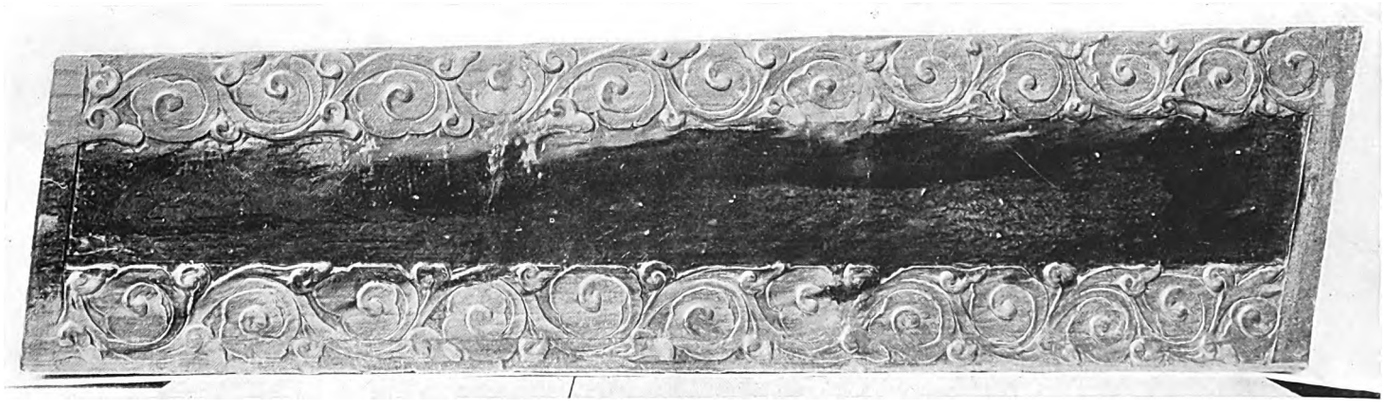
*A*—Bullock cart. Pottery; height 42 cm. (British Museum)

*B*—Figure of a wine-bearer. Height 31 cm. (Mr. George Eumorfopoulos)



*C*—Pottery coffin; side view. Length 96.5 cm. (British Museum)

Pottery of the Six Dynasties—III

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fact is by no means due to lack of ability and necessary qualifications on his part, but to the impossibility of a satisfactory solution of the problem he has set himself.

What do we know about Leonardo's life? He appeared in this world under circumstances which, had they occurred at an earlier date and if he had taken to a religious calling, might have resulted in his followers claiming divine parentage for their teacher. We do not know anything about his childhood up to fourteen—an inferred date—when he is supposed to have been apprenticed to Verroccio, and after that next to nothing until he leaves for Milan as a lyre player. Thus the first thirty years of his life passed without leaving any definite data on which to reconstruct the most important period in the maturing of a human mind. All that we have are a very few contemporary references, and for the rest we have to rely on information recorded long after Leonardo's death.

In 1483 Leonardo went to Milan, and of the sixteen years of his service with Il Moro we have ample records. Then he visited Venice, Florence, Romagna, Milan again, Rome, back to Milan, and finally settled in France. At the end of his sixty-seven years of life we have left us only records of his travels—and even here there is the obscure question of his journey to Armenia—of his scientific and other interests in his MSS., and very few works that could testify to his executive power. During all this time we can name only one single person—Francesco Melzi—as his devoted friend. The rest is enveloped, as far as his private life is concerned, in legendary mist, and so much so that one is tempted to assume that Leonardo as a human being was as much of a mystery to his contemporaries as he is to us. Probably they were struck by his universality to such an extent that they either did not dare to look at the man himself, or could not grasp him.

Leonardo's MSS. reach us in characteristically Leonardese form; e.g., incomplete and mutilated. Even if one takes for granted that all the vital statements in these notebooks are Leonardo's own ideas, it is impossible to grasp either the method of Leonardo's thinking or the extent of his mental activities. It needs a number of eminent men from various professions—each man studying one field of Leonardo's activity—in order to get at the full significance of Leonardo's work, and then in each case the findings of one man would have to be taken for granted by the rest. All that being done, we would probably have a correct estimate of Leonardo's greatness in the field that interests us specially, but by no means any idea of a mind which is equally great in many other directions. The variety of statements in the MSS., intermixed with such memoranda as " to dye a waistcoat " or " to borrow a book," and often followed by observations referring to an entirely different subject, gives an incredible impression of simultaneous thinking on many subjects. His observations and statements, too, seem as matter-of-fact and detached as if they were recorded mechanically. He observes nature as if he were outside space; it seems as if he were contemplating it all the time as a whole and then deduced his facts by mere logic. Yet there is plenty of evidence to the contrary. Another peculiar fact is his recording his ignorance of the solution of an elementary geometrical problem, i.e., the squaring of a triangle, at the time when he was supposed to be well versed both in mathematics and geometry. Every single entry is written with a perfect detachment, and as if all were of equal importance. In fact his notebooks are like an incomplete balance-sheet, so that although we can see from them for the time being how the business was run, we have no hint as to the man at the head of it.

Most of Leonardo's mechanical, engineering and architectural projects were never realized. The only evidences of his colossal statue of Sforzo that remain are the contemporary records and his sketches, and we cannot judge by either of these how much of a sculptor Leonardo was. The few other small pieces attributed to him are not sufficiently significant to justify our making any conclusions. Thus there only remain his few paintings. One—the *Last Supper*—is so mutilated by time and repairs that we can hardly dare from its present state to make any serious inferences as to what it actually was like. Except the drawings there are few works that are not disputed, and Mr. McCurdy contributes some interesting reasoning on this subject. However, he makes two slips, first in assuming that all the paintings by Leonardo would necessarily comply with the ideas expressed in his " Treatise on Painting." The " Treatise on Painting " in fact is not an art theory—no more than is Cennino Cennini's book on art—but a collection of statements on the practice of painting and on the changes of form and colour under the influence of light and distance. To make the statements is one thing, and to apply them in every single work equally well is quite another. The second slip is in the description of Bénois's *Madonna*, which was identified by E. von Liphart in 1908 (not 1909) at an exhibition of paintings in Russian private collections. The exhibition was organized by the art magazine, " Starye Gody," and in the special number of this journal

[1] " The Mind of Leonardo da Vinci." By Edward McCurdy. 360 pp. + 16 pl. (Cape.) 12s. 6d.



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(November-December, 1908)[2] von Liphart gives a description of the *Madonna* as unfinished. One particular thing to which Mr. McCurdy refers, namely, the mouth of the Madonna, would not be so puzzling to him if he knew that the mouth is just painted in with such a light wash of paint that the black background shows through it, and that a special effort is needed to discern a slight wash which marks the place for the teeth.[3] Of course it is impossible to see this in a photograph, and unfortunately Mr. McCurdy has not seen the original. Von Liphart mentions that Müller-Walde accepted the picture as an unfinished work of Leonardo's which some of his pupils attempted to continue but never finished. However, the authenticity of Leonardo's work is not for the moment of great importance to us. Let us suppose that all the paintings attributed to Leonardo are authentic. Which works would give us the best insight into the artist's mind, and how? Or let us on the contrary suppose that the only thing left by Leonardo is the *Gioconda*. How could we possibly deduce from it the versatility of its painter? Even now we refuse really to acknowledge that it is not finished, although that is merely a matter of technique. How are we to know what Leonardo meant by "finished," when there never was anything finished by him? We should keep in mind that an artist is a product of nature, and consequently the general course of his actions, however original may appear the form of their manifestation, are the result of laws regulating the course of everything in the universe. He may be described as an instrument prompted by influences which in a different setting would cause a totally different manifestation. For all that we know, he may be an example of the imperfection of human beings—in fact his capacity in a single direction is fairly well portrayed in Nietsche's man who developed an enormous ear only. In spite of his apparent one-sidedness his personality is as complex as of his fellow men, and too variable a factor to give us a reliable basis for research in quest of values in art. Consequently the work of an artist, being the result of concentrated activities in one direction, cannot possibly serve as a reliable basis for theorizing about the artist's mind and emotions. When observing a work of art we can discern the artist's technique; occasionally we can find where he derives his methods from, but how much there is of self-expression of a specific personality at a given moment in a particular work we have no means to judge. His aim obviously was to do better than his rivals, and yet to keep within the limits of the particular art and medium, and his ability to achieve this by the use of shapes and medium at his disposal is the only and all-important, though greatly subdued, personal factor reflected in the work of art. If we admit all the claims on Leonardo's behalf, then a successful attempt at the solution of the problem of his mind is absolutely impossible, not only because all his efforts were so near perfection, but also because to distribute one's own mental power so equally and intensely, in so many directions almost simultaneously, implies an absolute negation of personality. Without Leonardo's personality we cannot get at his mind, nor can we reconstruct his personality from the remaining products of his mind unless we choose to resort to fiction.

[2] Also a description of the same painting on page 30-32 in "Les anciennes Ecoles de Peinture dans les Palais et les Collections privées russe" (Le Peinture italienne, par E. de Liphart). Van Oest. Bruxelles, 1910. E. von Liphart: Kritische Gänge und Reiseeindrücke. "Jahrbuch der Königlichen Preuszischen Kunstsammlungen." 1912.

[3] E. von Liphart. "Starye Gody." Nov-Dec., 1908.

# A FOURTEENTH-CENTURY VERONESE TRIPTYCH

BY E. SANDBERG VAVALA

THE pictorial art of Verona is consistently, astonishingly and perhaps sometimes monotonously true to sample from beginning to end of its early and most individual period, which culminates with the advent of Pisanello, and in order to characterize the peculiarities of a triptych, which was recently brought to my notice by Prof. Antonio Avena, I find myself driven back upon certain observations made in other context [1] two years ago as to the singular lack of all scheme or order in the pictorial decoration of the Veronese churches, where *Madonnas* and single saints follow one another in endless inorganic succession, unequally spaced, irregular, overlapping, repeating, without other principle than that which dictates the decoration of our modern advertisement hoardings—convenience, visibility, space-filling. A similar ineptitude, a similar inconsequence in its arrangement characterizes the triptych which I offer to my readers, preserved in the Sacristy of the little Romanesque church of S. Peter at Arbizzano, half way between the city of Verona and the shores of Lake Garda. It is a curious production of a curious artistic movement, a mediocre and undistinguished

[1] Vavalà E. S., "*La pittura veronese del trecento e del primo quattrocento.*" Verona, 1926, p. 9-10.



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*Pietà and Saints.* Central portion of a triptych by a Veronese artist of the second half of the fourteenth century. Panel, 65 by 97 cm. (St. Peter's, Arbizzano, near Verona)

Plate I. A fourteenth-century Veronese Triptych

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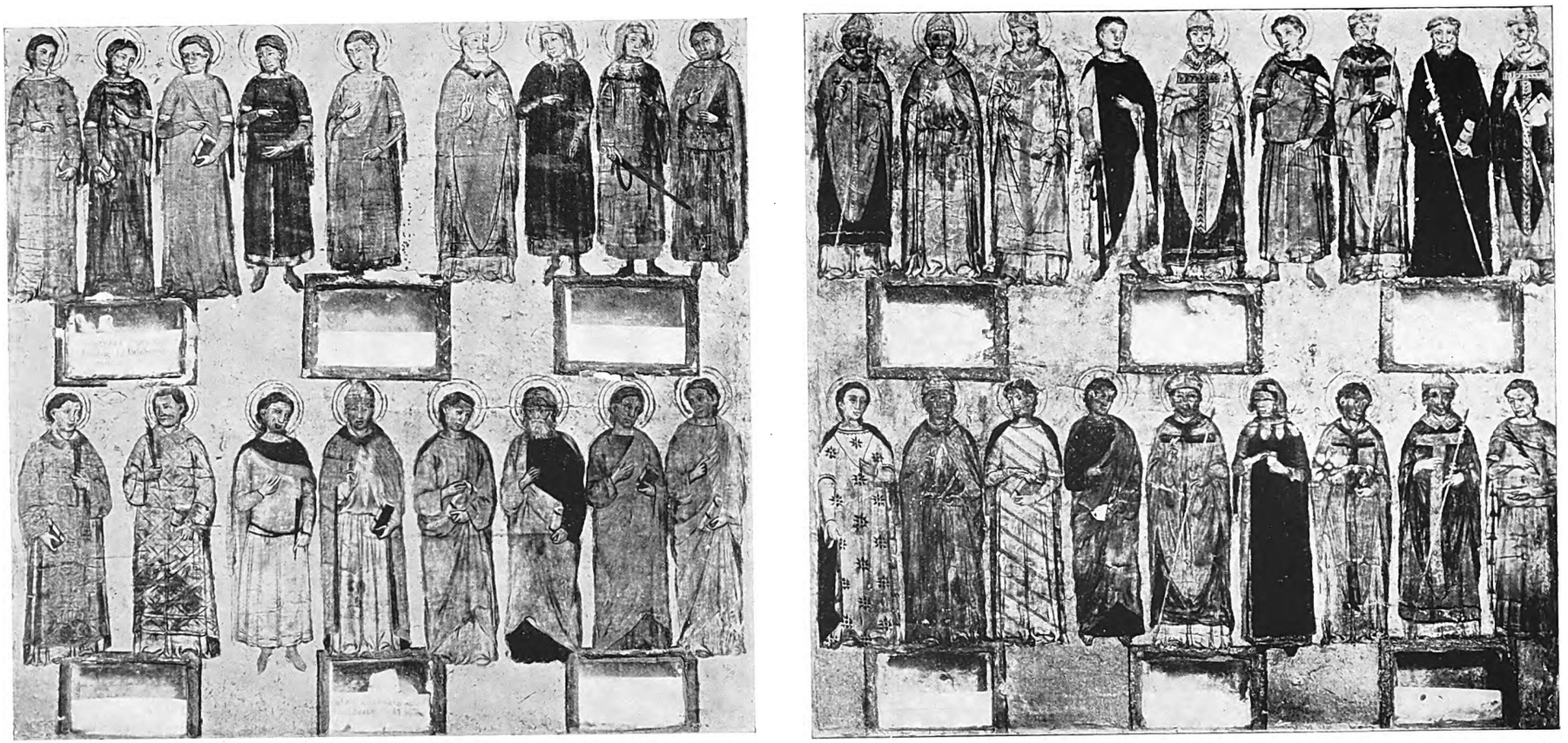

*A* and *B*—Left and right wings of the triptych shown on Plate I. Each panel, 43 by 45 cm. (St. Peter's, Arbizzano)

Plate II. A fourteenth-century Veronese Triptych

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example of the work of a group of painters, whose most conspicuous characteristic is—one might almost say—their utter inability for composition, whose artistic merits lay in another sphere, in the grace and solidity of the single figure, in the delicate and often beautiful types and sweet expression, and in the suavity and mellowness of the colour scheme (and surely in this respect the Verona Trecentists and Gothics anticipate the most important achievement of the large but perhaps not intrinsically interesting post-Renaissance group, which finds its inspiration in the art of Mantegna as it was known at Verona, and in a lesser degree, in the post-Bellinesque painting of Venice).

The triptych of Arbizzano [PLATES I and II, A and B] is at once the quintessence of all that is most typical in the painting of the middle Trecento at Verona, and the measure of its inherent weakness, fitly illustrating many of its most widely diffused characteristics, and amongst others this, that in spite of its slender dimensions, it is a reduction from large to small, the expression on a reduced scale of a style developed in the sister art of fresco-painting. The figures, singularly lacking in all grace of arrangement, and even in that of a mere orderly symmetry, are at least solid, substantial, well-poised, robust, compensating in their breadth and weight for a defective static position and for the undeniable monotony of their attitudes, gestures and expression.

Let us pass briefly over the description, rendered superfluous by the presence of the reproductions. Around the mystic vision of the *Dead Christ* held erect in the open sarcophagus by the Virgin [PLATE I] (these being half-length figures on a relatively large scale), are arranged in two registers a great number of male and female saints, varied on the middle panel by the occasional and apparently capricious substitution of a characteristic scene for the single figure with its emblem; St. John the Baptist with the executioner, St. Martin and the beggar, the Holy Innocents with one of the soldiers of Herod, and St. Ursula and her maidens in the sailing-boat. I will not weary my readers with the enumeration of the forty-six figures, noting only for the moment their monotonous yet slightly irregular disposition, with an inexplicable hiatus between the sixth and seventh figures on the left wing (upper row), [PLATE II, A] with eight instead of nine figures in the lower register of the same panel, with appreciable variations even in the level of each series and with the four above-mentioned dramatic incidents unequally distributed around the central representation, the isolated figure of St. Anthony Abbot and his pig separating the Innocents and St. Ursula and there being no scene at all in the left hand lower corner. We may surmise that the artist was a rustic working for rustics and that the copiousness of his hagiographical display was doubtless in keeping with the destiny of the picture—to contain in the twenty-one small reliquary pockets a vast and miscellaneous collection of holy relics. What plan guided him in his choice of saints, or in their apparently haphazard disposition, I have been unable to discover.

I do not know the name of this painter, nor do I recognize his hand. If we baptize him "master of the Triptych of Arbizzano" it would be superfluous for I cannot point to any other work in Verona or in its environs which can with any certainty be associated with this picture. But he is nevertheless very interesting and even important in his sheer impersonality, his slender artistic individuality being so easily eliminated from his production, which thus remains typical of its locality and of its period. He seems to approach very closely to that copiously productive *anonimo* on whom I have inflicted the cumbrous appellation of "Second Master of S. Zeno," [2] and recalls a slightly earlier *frescante* at S. Fermo,[3] and, to leave the sphere of fresco for the very rare panel paintings of the period, his work compares with that of the unknown monumental miniaturist painter, who peopled with his ponderously solid figure-groups that interesting *ancona* N. 362 in the Museo Civico at Verona [4]—miniaturist, indeed, for the minute dimensions of his compositions, but monumental for his relation to contemporary fresco-painting, and for the essential character of composition and of figures, in both of which he approaches an important group of Veronese miniature painters, who produced the seventeen magnificent *corali* of the *Biblioteca Capitolare,*[5] and whose style is the more interesting in that it too is obviously a reduction from large to small, the employment of material prepared for or derived from the field of monumental decoration, a process the reverse of that current in certain other schools in this century. Both the triptych at Arbizzano and the choir-books of Verona are new illustrations of the proposition that the Veronese trecento painter is a

[2] Op. cit. p. 70. This painter's personality had been previously outlined in part by Luigi Simeoni, *La Basilica di S. Zeno a Verona.* Verona, 1909, p. 26, under the title of Buoninsegna da Clocejo. The impossibility of identifying the historical Buoninsegna with this prolific *anonimo* was demonstrated by Guiseppe Gerola, "*Il pittore Buoninsegna da Clocejo.*" Atti del Reale Instituto Veneto, 1910.

[3] Vavalà E. S. op. cit. p. 53.

[4] Op. cit. p. 110. This picture has been made the subject of an iconographical study by Hans Semper in "*Madonna Verona,*" 1927, p. 120-171.

[5] Not yet published.



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*frescante* first and foremost.

It is to the works of the " Second Master of S. Zeno " that we must turn to find the origin of the female figures in the triptych of Arbizzano, less gracious, less feminine, less Gothic in the work of the unimaginative author of this picture; and the same source provides us with the prototypes of most of his repertory of saintly figures, with the high square-cut shoulders, the low waistline of the girdled tunics and the portly silhouette (and here we may compare with a miniature from the above-mentioned *corali* [PLATE III, A] and may spare a smile for the genial burgher type of comfortably obese citizen evolved by the fourteenth-century painters of Verona, in considerable contrast to their other most characteristic figure-type, the romantic bearded cavalier in tall helmet and dainty armour). The sturdy outline with its marked tendency to *embonpoint* enters all the categories of contemporary Veronese figure-drawing; the " Second Master of S. Zeno " used it in a moderate form not only for his saints [PLATE III, D] but even for his innumerable representations of the *Bambino Gesù* [PLATE III, B], and Turone tends to this ungraceful outline for the very angels in his signed *polittico*![6]

The *Madonna* in the Pietà at Arbizzano is especially relevant for comparison with those painted by the " Second Master of S. Zeno " and the *Dead Christ* is not unlike the similar representation by that master in S. Anastasia [PLATE III, E] or the *Crucified Christ* at S. Pietro Martire.[7] The dappled horse of St. Martin recalls his romantic little picture of *St. George and the Princess* at S. Zeno,[8] and the phlegm of the sea-going maiden is quite worthy of his absolutely undramatic narrative pieces in the same basilica.

The *frescante* of S. Fermo [PLATE III, C] finds his echo in the dainty and most typical warrior who gracefully decapitates the Baptist. The anonymous author of the thirty bible-scenes (No. 362. Museo Civico) [PLATE III, F and IV] is reflected everywhere, and between his work and that of our *ignoto* there exists another grade of analogy, so close as to suggest the possibility of some actual contract or relationship between the two workers. They are not identical, notwithstanding the striking similarity of the bodily structure, or the visual types, placid, heavy and square-jowled, for both these are widely diffused in the local group of Verona towards the middle of this century;[9] nor can we draw any positive conclusion from the similar deficiency of both artists in the general arrangement of their panels and in their utter inability to produce a decorative or even a passable scheme of composition.

The artist of Arbizzano, though certainly a provincial painter, is perhaps not greatly a *ritardatario*. Ritardatari, like forgers, generally manage to betray themselves, but no detail as far I can see would admit of a dating before 1340 or after 1380, which is the span I have already indicated for the hypothetical career of the " Second Master of S. Zeno," who dated a votive picture (figuring a helmeted knight very like the executioner of the Baptist at Arbizzano) in 1354. The *frescante* of S. Fermo we placed slightly earlier, and the *ancona* in the Museo Civico dates from about 1360.

Humble example of a humble branch of the religious art of Verona, bordering perilously on the inferior production of the image-makers or *Madonneri*, this curious triptych finds a place right in the centre of the homogeneous group of pre-Altichierian art at Verona. Altichiero will use that romantic military figure of the executioner, will transfigure the dignified and not unpleasing female type into the severe and matronly Virgin who presides over the destinies of his sturdy *Bambino Gesù* in the chapel at Padua, but though he will add all the inspiration and the technical enlightenment acquired at Padua together with the very considerable quota of his own personal genius he will remain, with his simple and ingenuous predecessor at Arbizzano, a thorough and typical Veronese Trecentist.

[6] Vavalà E. S. op. cit. fig. 47.
[7] Op. cit. fig. 29.
[8] Op. cit. fig. 21.
[9] Op. cit. fig. 22, etc.

# A MASTERPIECE BY LORENZO LOTTO

BY HUGO DEBRUNNER

THE origin of one of the most picturesque portraits contained in the National Gallery is still debated. One attributes it to Titian, another to Giorgione, and others, while exhibiting a sceptical attitude to both attributions, refrain from suggesting any other master's name. The work in question is the *Portrait of a Young Man* [PLATE I, B], lent by Lord Irwin. The portrait is life size, a cap being in one hand, the other one being gloved and holding the second glove, giving the obvious impression of someone about to make holiday. The figure is turned half right and gazes into the distance. Brightly illuminated, the face is strongly silhouetted



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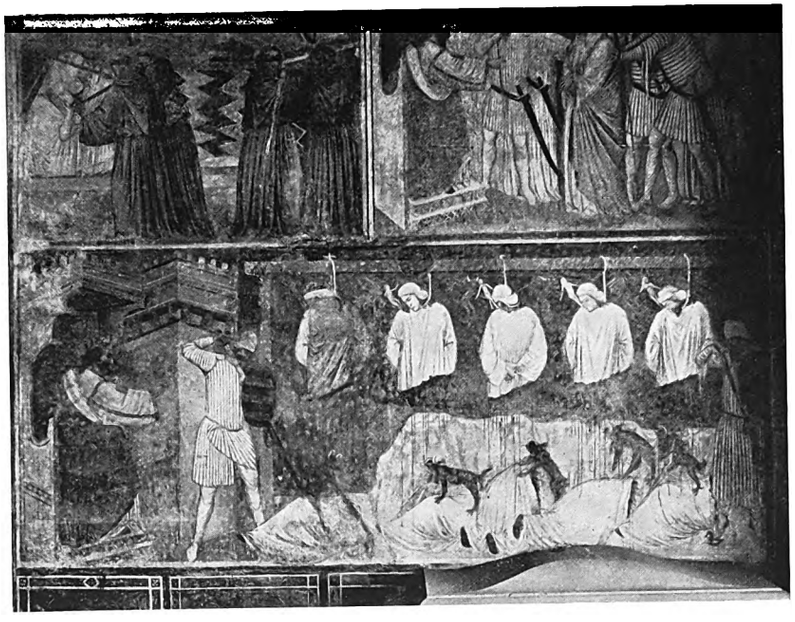
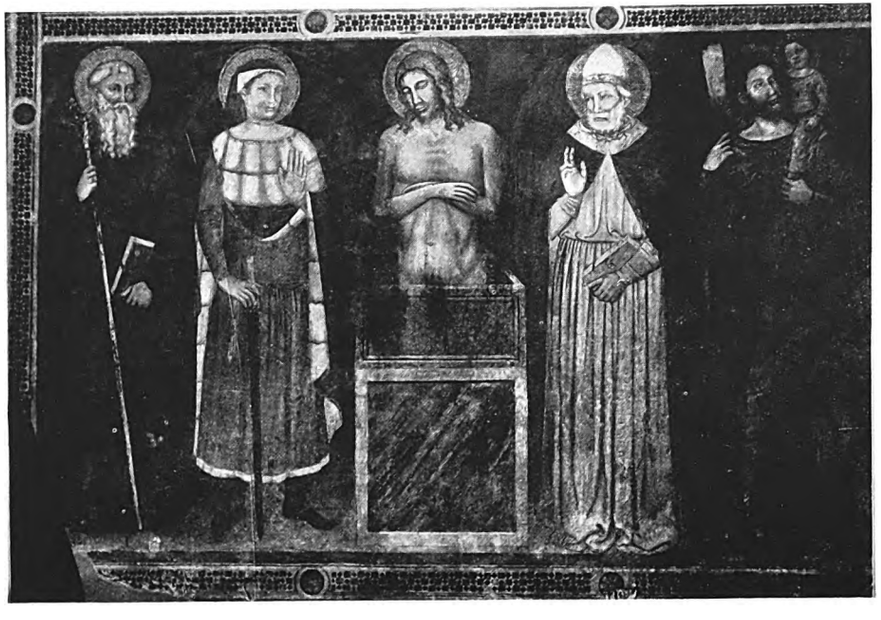
*A—The Parable of the Vine-grower.* Miniature from a fourteenth-century chorale. (Biblioteca Capitolare, Verona)

*B—Madonna and Child,* by the "Second Master of S. Zeno." Fresco. (S. Zeno, Verona)



*C*—Scenes from *The Martyrdom at Centa,* by an unknown Veronese master of the trecento. (S. Fermo, Verona)

*D, E–*



*– F*

*D—S. Zeno,* by the "Second Master of S. Zeno." Fresco. (St. Sigismund, Verona); *E—Pietà with Saints,* by the "Second Master of S. Zeno." Fresco. (S. Anastasia, Verona); *F—The Way to Calvary.* Detail of Plate IV

Plate III. A fourteenth-century Veronese Triptych

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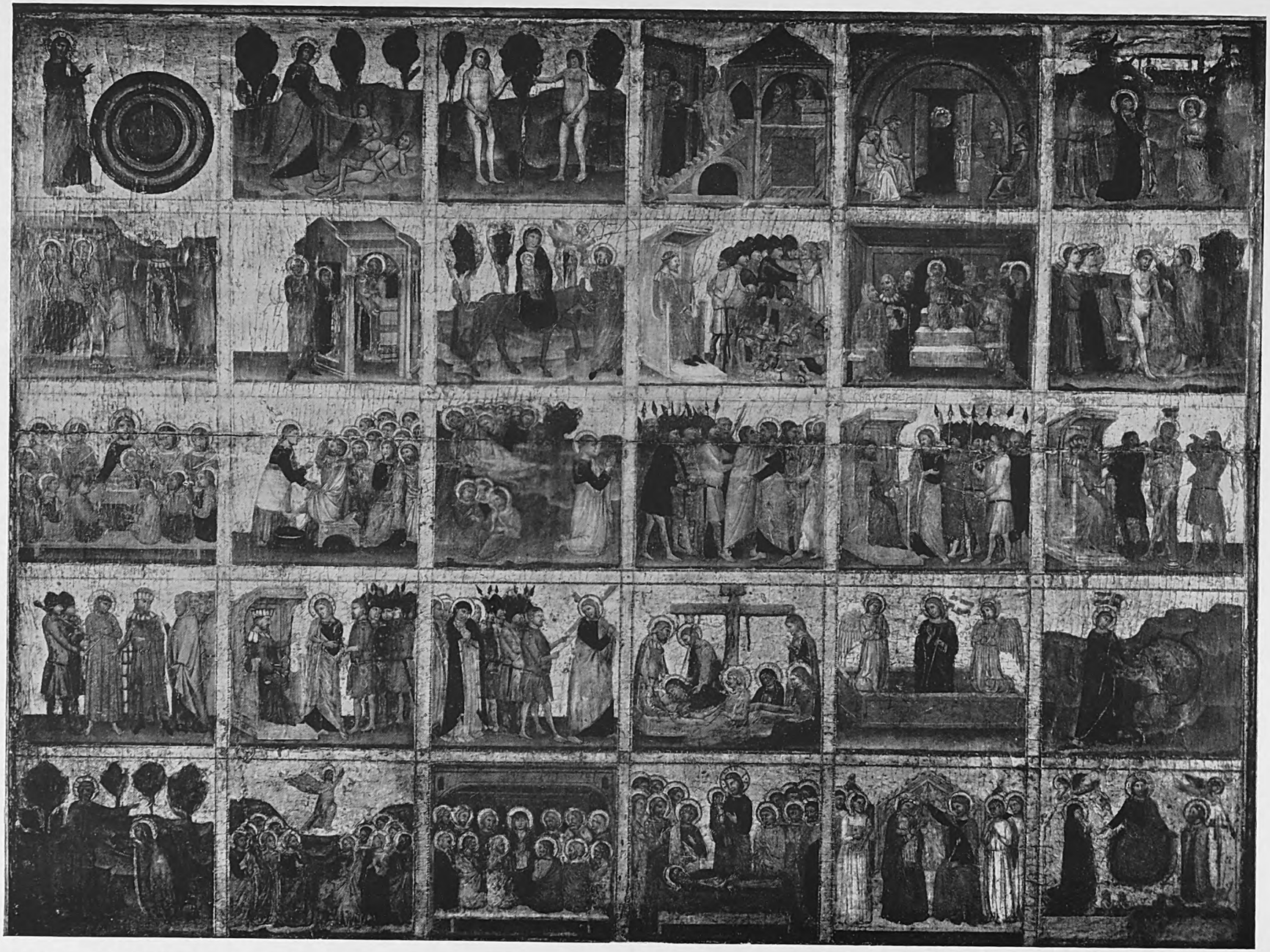

Ancona with Biblical Scenes, by a Veronese master of the trecento. (Museo Civico, Verona)

Plate IV. A fourteenth-century Veronese Triptych

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against a dark wall, protruding from which is a pillar decorated with carving.

The doubts which surround attributions to Titian or Giorgione are in fact not without justification. The somewhat adolescent form with its care-free holiday-like mood in no way resembles their types. The pose lacks the aristocratic bearing and the pathetically impressive self-consciousness of Titian; missing too is the finally formalized concentration and the overwhelming power and directness of colour. Lighting and colour scheme are both too simple, and the form is visualized from too close a viewpoint for this master to come into question.

The picture also lacks that half introspective, half distant dreaminess and the melancholy seriousness which are peculiar to Giorgione. One also misses the restful richness and glow of his colour; everything is treated more loosely, more simply and more in planes, hence a nonchalance and an openness of spirit in the bearing which has its popular appeal.

How vastly different from all that the supposed authors have painted is the eye. This is conceived down to the smallest detail in the spirit of draughtsmanship rather than that of painting, and is expressed with the utmost plastic simplicity. Its light transparent brilliance is almost northern. The glance itself is restful; without suspicion or restraint, it looks outwards and upwards into the distance. At the same time it exhibits a kindly tranquilizing mildness and an inner simplicity. An eye that is not inclined to suggest intense observation, complicated intellectuality of passionate feeling. Such a look is not to be found in Giorgione's work; his eyes ever betray a tendency towards melancholy; they seem to draw greedily to themselves all they behold. They would seem to fix the observer quite unconsciously withal, and hence remain full of a suggestion of unfathomable mystery and riddle. Nor is such a glance to be discovered in Titian, for his eyes stray into the distance with more dreamy uncertainty. They are ensouled by a more self-conscious domination or else are veiled by a turbid sensuality. Never do they display as here such a transparent openness.

Should we now wish to find the real author—or, in the case that his name has already been suggested, corroborate it—we must use those characteristics as a starting point which differentiate this work from that of Titian and Giorgione. Firstly, we cite the absolute clarity and singlemindedness of the facial expression. Secondly, observe the simplicity and flatness of the colour treatment as found in the white shirt and in the occasional superimposed high lights. And lastly, examine the cool transparent clarity of even the deepest shadows, the airy construction and the youthful freshness.

The following dissertation should go far to prove that at the time of the creation of this picture no one painted so much in this manner as the Venetian—Lorenzo Lotto. He was a contemporary of Titian, and has frequently been mistaken for the latter. His excellent biographer Berenson quite rightly places him to a certain extent in opposition to the master of Cadore. The points of difference which he cites are somewhat related to that which I have written above.

The statement that Lorenzo Lotto was the creator of the *Young Man* in the National Gallery can be backed by proofs of considerable detail.

There is a portrait of a young man in the Vienna Museum bearing a close relationship to the London work [PLATE I, A]. Ascribed this many a day to Jacopo de Barbari, it is now recognized as a work by Lotto. It exhibits in similar way an almost northern harshness, and was probably for that reason taken for a work by Barbari, who had dwelt in the north and had even excited an influence upon Dürer during a sojourn in Nuremberg (about the year 1490). It is probable that Lotto (who had belonged like Barbari to the school of the dry and somewhat old-fashioned Alvise Vivarini) will have received northern influences in his turn from Dürer, whom he probably met in Venice. Above all things Lotto possessed, as amply proved by Berenson, a disposition towards Protestantism even in his young days. Something of this attitude with its almost modern emancipation can be observed not only in the Viennese but also in the London work. Both exhibit the same youthful idealism, the same unbounded openness and unusual freshness. A related expression of almost childlike naïveté is to be found in both faces. Moreover, both the portraits exhibit similar contrasts of light and shade, with its sharp transitions, graphic in quality, and a similar airiness of construction and the predilection for a restful treatment of surface. The London portrait is, however, more evolved and richer in paint quality; the one in Vienna is compensated by a somewhat more concentrated formalism and a greater independence of composition. On closer examination of the picturesque treatment of physiognomic details a decided agreement between the two works can be established. The eyes in both pictures are drawn with great clarity and simplicity, fresh in expression, though somewhat rigid in their gaze, the eyebrows devoid of



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energetic mobility, the base of the nose broad, and the forehead lacking in power. The reflected lights on the bridge of the nose are simple and light. The mouth, as indeed nearly all the features, exhibits that inborn harmlessness and good nature peculiar to the types portrayed by Lotto. The hair is also related in its smooth treatment. Neck and shoulder line shows an oft-repeated roundness. The very unified, almost uniformly lit face and the decorative white of the shirt breast in the one case, and of the curtain in the other, form allied contrasts with the contiguous dark planes.

A common origin, viz., that of Lotto, may justly be presupposed by the relationships and agreements cited above. The Viennese work is also closely related to a female portrait (*Bust of a Middle-aged Woman*) in Bergamo, painted in 1521, both in treatment and in physiognomic vision. Lotto himself sojourned in Bergamo at the time. The London work may therefore have had its origin in these dates, possibly but little later than 1521, as suggested by the somewhat freer development of form.

In addition to the numberless works of Lotto, which can bear comparison with the *Young Man* in London either by virtue of a detailed or general likeness, may be cited the *Marriage of St. Catherine,* which also hangs in Bergamo. Here again are to be found the same warm rich colouring, the same light build and the same slightly romantic glance. The facial type of the Madonna, her gentle trustfulness, as well as that of St. Catherine, show a marked likeness to the portrait in London. The treatment of the fabrics is also closely allied. Secondary traits which have not been omitted in both pictures only tend to heighten the intimacy of the atmosphere. Several of these concords are so marked that it is by no means improbable that the two works were painted at the same time. Chronological data already fixed would not contradict this assumption, for the composition in Bergamo is dated 1523.

Further proof of Lotto's authorship can be got by drawing comparisons with other of his works that hang in the National Gallery in the neighbourhood of the *Young Man,* the so-called Titian. There are the two most famous portraits created by Lotto, the *Family Group* [PLATE II, A] of the year 1523, and the *Portrait of the Protonotary Apostolic Giuliano* [PLATE II, B] of slightly earlier date. Should the above analysis and chronology be correct, it ought to be possible to establish an inner relationship between the former and the latter works; for portraits that Lotto carried out in close sequence are all easily recognizable by a certain picturesque and physiognomic correspondence.

The resemblance between the three male forms is sufficiently great to give ample weight to our assumptions. All three spread an atmosphere of a trusty and noble domesticity and of upright citizenship. They appear above all good-tempered and modest, though at the same time decked out in holiday attire, they all possess a decidedly friendly and unconstrained bearing. Their figures are characterized by sloping shoulders and softly rounded backs. Giuliano, although considerably older than the *Young Man,* betrays a similar expression in the lips and even in the corners of the mouth. The forehead is somewhat weaker, the formation of the hair parting, however, very similar in the several portraits. The modelling of the neck betrays the same brush. The hair falls smoothly in all cases. The pose of the left arms is only slightly varied and the function of grasping or holding is particularly emphasized in respect of the hands. The tips of the thumbs, where visible, possess a similar form.

The relationship of figure to background draws forth—particularly in the case of the single portraits—equally obvious analogies. The brightly illuminated head is placed against a dark wall, the left hand rests upon a support, where in the one case a window opens out upon a landscape in the other, the uniformity of the wall is broken by plastic ornament without disturbing the idyllic peace agreeably informing the whole work.

The colour schemes also exhibit a common origin. The chief notes in the portrait of the young man are red, green, violet and a luminous though restrained white. Allied colour arrangements reoccur in both the other pictures. For instance, the red in the forearm of the young man is repeated in both the table covers of the other pictures, nevertheless the colours are juxtaposed in a fairly gaudy manner with hard rather than soft transitions. Compare this with the complicated coloration of a Titian. Also the simple glow of the fabrics possessed by our portrait is to be found in both the other Lotto works.

If furthermore we study the handling of the brush we find the directness and certainty of Titian or Giorgione to be lacking. The strokes are more simple, less concentrated and often nervously broken. If in spite of this such a significant and unified pictorial impression is made, it is primarily due to Lotto's easy receptivity, his intuitive naturalism, his kindly open character, and his harmonious and



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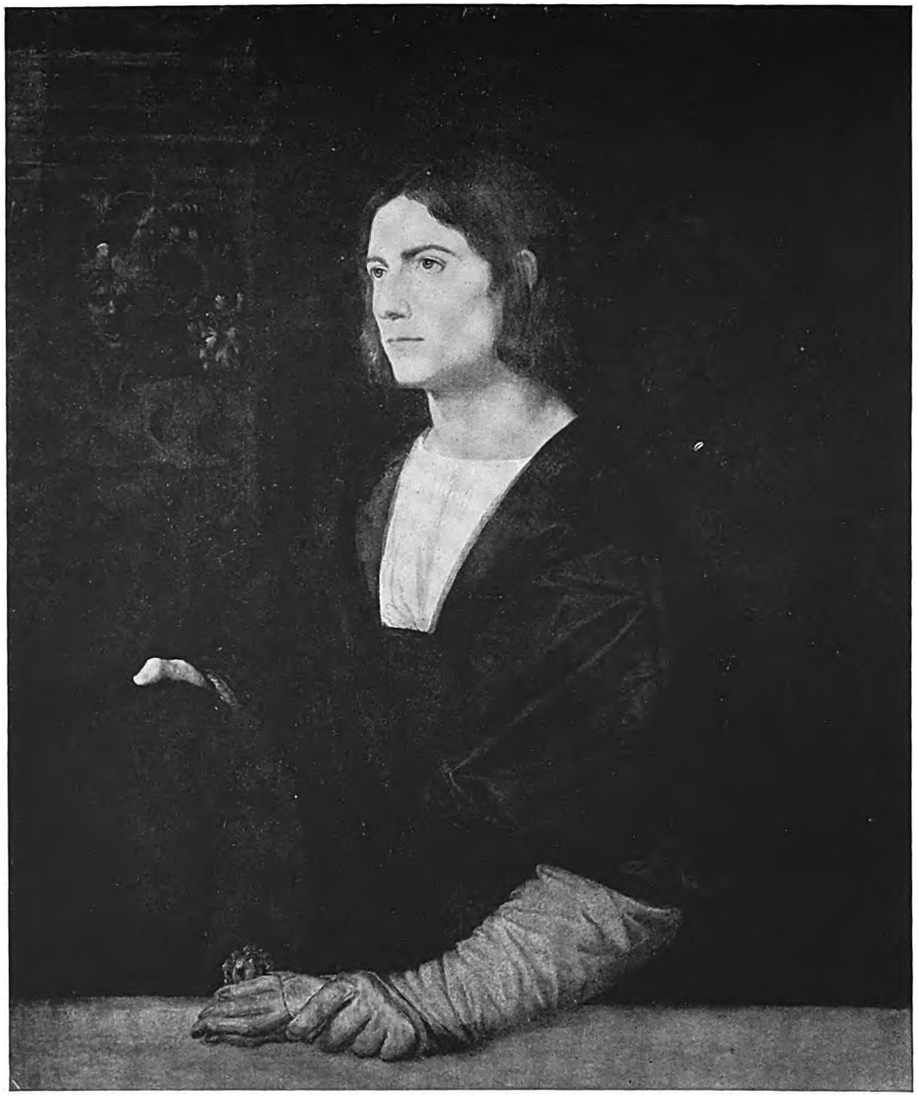
*A—Portrait of a Young Man,* by Lorenzo Lotto. Canvas. (Vienna Museum)



*B—Portrait of a Young Man,* here identified as by Lorenzo Lotto. Canvas, life-size. (Lent by Lord Irwin to the National Gallery)

Plate I. A Masterpiece by Lorenzo Lotto

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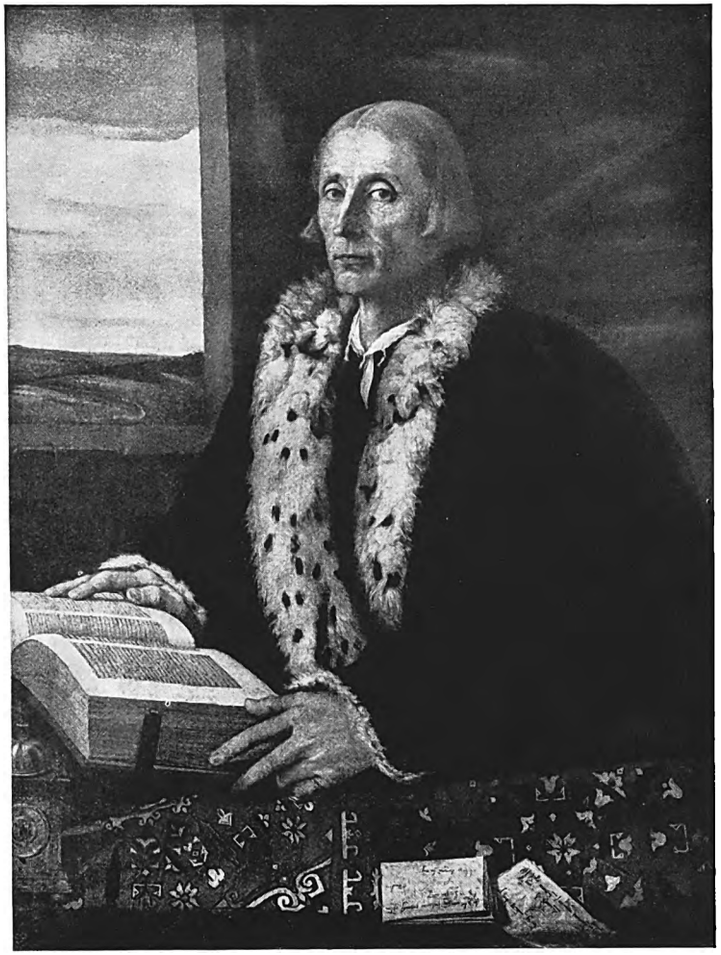
*A—A Family Group*, by Lorenzo Lotto. Canvas, 1.14 by 1.39 m. (National Gallery)



*B—Portrait of the Protonotary Apostolic Giuliano*, by Lorenzo Lotto. Canvas, 93 by 70 cm. (National Gallery)

Plate II. A Masterpiece by Lorenzo Lotto

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peaceful temperament.

Lastly, we notice the chief characteristic of Lotto's art as portrait painter — the element of the story teller, the humour of gossip of a psychological romancer. It would seem as though this young man, attired for a holiday outing, had only delayed in this quiet picturesque corner for a moment, to sally forth soon again into the unknown. Lotto offers us so to speak only a fraction of the complete personality, a momentary glimpse. In this mood the almost accidental details such as the ear saucily projecting through the falling locks appear quite natural. Any other painter of his day would scarce have brought such a detail so realistically into prominence.

In whatever direction we look we find traces of Lotto's hand; hardly, therefore, can doubt any longer exist that the long debated portrait in the National Gallery owes its origin to him. And we may consider the life work of this kindly, characteristic Venetian who grew up side by side with Titian and Giorgione, and who delighted in colour and in psychological characterization, to be enriched by an unusual masterpiece.

# AN EXHIBITION OF EARLY CHINESE SCULPTURES—I

BY OSVALD SIRÉN

ONE of the most remarkable departments of the new Chinese pavilion recently opened in Paris by Messrs. C. T. Loo and Co. is that of the sculptures in stone. It is rare indeed to find such an important collection of Chinese sculpture gathered in one place, be it a museum or in private hands; I doubt if any of the European museums possesses a collection of the kind comparable to that which was on view when Mr. Loo opened his splendid exhibition rooms and which still in great part remains in his house. This collection thus offers a welcome opportunity for the study and appreciation of early plastic art in China; it may well serve to illustrate practically the whole evolution from the Han to the Sung dynasty, and the only thing we might regret is that the main pieces of this collection could not be kept together permanently in a public museum.

The materials may naturally be divided into two main groups, the one comprising pre-Buddhistic specimens and some animal sculptures of later times, which still continue the earlier tradition, while the other group consists of votive sculptures representing Buddhist motives. This is indeed the broad division of Chinese sculpture in general, and there can be no doubt that the pre-Buddhistic art, which is still connected with the old bronzes and ceramics of China, is the more fascinating from an ordinary Western æsthetic point of view, because it treats realistic subjects, mainly animals, with a convincing energy and characterization; but the Chinese themselves do nevertheless appreciate their religious sculptures more highly, because they represent ideals of a more spiritual nature.

Neither of these two groups of sculptures may be looked upon as the work of individual masters, but rather as expressions of mythological and religious ideas and of a highly developed craftsmanship, which is guided by a very definite feeling of style. Chinese sculpture, as well as the statues on the medieval cathedrals of Europe, is a collective art which reflects conventional currents of style and whole periods of civilization, thus retaining a more general import than the majority of later artistic creations which served similar purposes.

It is impossible in this short review to mention all the prominent specimens in Mr. Loo's collection, particularly as we cannot illustrate more than a few; some of them have also been already described and reproduced in my work on Chinese sculpture[1] and I have no reason to repeat here what I have said about them in that book. Among such works should be mentioned the important Buddhist stele which is reproduced on Plate 152 of "Chinese Sculpture" and which is certainly a very characteristic specimen of the earliest type of Buddhist stelæ, even if it has been submitted to some posterior polishing. Owing to this the head appears rather small in comparison to the magnificent drapery which is perfectly preserved, but the general impression of it is dominated by the remarkably tense rhythm of the linear folds.

Speaking of the other Buddhist sculptures it is satisfying to dwell on a piece such as the minor stele exhibited in one of the niches of the basement room [PLATE I]. On the front is the usual arrangement with a central niche framed by floating apsarās, small seated Buddhas, and ornamental borders. The main Buddha in the niche is unfortunately largely destroyed, but the ornamental drapery which falls down over the throne is still in good condition, and the side figures, Ananda and Kaçyapa and two Bodhisattvas, are comparatively well preserved, and so are the guardians who stand outside the niche. Right below is a representation of the incense burner supported by a *yaksha* and adored by two kneeling monks, while the outer fields of the same storey are filled with figures

[1] *Chinese Sculpture from the Vth to the XIVth Century.* Benn, London, 1928. French edition. *La Sculpture Chinoise,* etc. Van Oest, Paris, 1926.



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executing acrobatic feats. Below this is another frieze with three small pavilions each one containing an important personage accompanied by small servants. The upper part of the stele is, as usual, in the form of two monumental intercoiling dragons, which stylistically form a link between this type of Buddhist sculpture and the ornamental bronzes of the period. If the purely Buddhistic motives are imported from India over Central Asia, such dragons are nevertheless indigenous Chinese creations, giving to the whole work the stamp of a most typical product of the Chinese genius. Unfortunately the present position of the stele does not permit any inspection of the back, which also is completely decorated, though only with rows of donors executed in flat relief. According to the inscription on the lower parts of the stele, it was dedicated on the 28th day of the 6th month of the first year of Chien I (A.D. 528), but the name of the donor has at a later period been erased. The reason for this was that the stele was rededicated, according to another inscription, in the second year of T'ien Pao (A.D. 743). This particular honour may perhaps be taken as a proof of the high appreciation of this piece of sculpture in the T'ang era; seldom has a sculpture of the Northern Wei period been rededicated as soon as in the T'ang period. We have met with early sculptures rededicated in the Yuan and Ming times, but as a rule the T'angs of the eighth century preferred to make their own religious sculptures.

This wonderful stele had not reached Europe when I was preparing my work on Chinese sculpture, and it is consequently not included therein, but a quite similar one belonging to the Museum of Fine Arts in Boston is reproduced on Plates 109-111; it is dated A.D. 529 and forms practically a counterpart to the stele described above. The elements of composition and the general arrangement of the fronts of these two stelæ are the same, and so is the technique and quality of the workmanship. These two votive sculptures must indeed have been executed in the same workshop, the one a year ahead of the other, but the executing artists were by no means satisfied simply to multiply one model; on the contrary, they have found it possible to introduce a number of interesting variations which may easily be discovered if the reader takes the trouble to compare our illustration with Plates 109-111 in "Chinese Sculpture." No more perfect stone carving could be imagined, no greater exactitude and delicacy in the tracing of the winding "acanthus" stems or of the ornamental design of the folds. It is a joy to follow the master chisel which has here been at work and accomplishing something that in purity of style and rythmic beauty is to be compared with the finest bronzes of the Han or Six Dynasties periods.

Approximately of the same period as the stele mentioned above is a large square stone with illustrative reliefs on the four sides and a big rectangular mortice in the middle indicating that it served as a pedestal to a Buddhist stele [PLATE II]. The decoration of the front side offers certain traditional elements but is nevertheless a quite original conception. In the middle part is a *cintamāni* (the sacred jewel) in the shape of an incense burner, carried by a *yaksha* and guarded by two huge lions of a very strange appearance, particularly when seen in full face, as is the case with the one on the left. No more marvellous lions have ever been created, and they are indeed convincing proof of the fact that the Chinese sculptors had a very faint idea of what a lion really looks like. They are the most imaginative and amusing feline dolls, with dragons' feet, enormous manes which almost take the character of wings, heads resembling *t'ao-t'ieh* masks, and three-lobed tails. For the rest this face of the plinth is filled with strangely conventionalized flowers derived from the Indian lotus and at the ends with two agitated figures which probably represent guardians or *dvārāpalas*.

The three other faces of the same stone are covered with illustrative reliefs, the motives of which are no doubt taken from the *Vessantarajātaka,* though treated in a very free and naïve fashion possibly suggested by some popular Chinese transcription of this classic legend. The first of them represents the Prince Vessantara giving his chariot to the four Brahmins (who already have received his elephant). They are the most hideous half-naked old creatures, whereas the Prince is represented as a dignified Chinaman, and his wife is a noble lady.

In the two other scenes are represented some episodes of their life in the forest after he had given his children to the Brahmins, and they were exposed to the mercy of the wild animals. Characteristically enough, the main interest of the artist has been centred on the representation of animal life in the wilderness. The human figures appear quite perfunctory at the side of the large and well-characterized animals, a fact which also makes it more difficult to identify the scenes in detail, there can, however, be no doubt that it is the description of the successive adventures of the Prince and his family among the tigers, bears, snakes, and apes, which all are intensely alive, and reaching a size which far exceeds that of the human figure. Though the motive is Buddhist, even this piece is thus an example of the general fact that the Chinese artists of this early period were much more advanced in the representation of animals than in the



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Front and back of a Buddhist stele, dated A.D. 528, of the Northern Wei dynasty. Grey limestone. (Messrs. C. T. Loo and Co., Paris)

Plate I. An Exhibition of early Chinese Sculptures—I

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Four sides of a pedestal to a Buddhist stele. Northern Wei dynasty. Grey limestone. (Messrs. C. T. Loo and Co., Paris)

Plate II. An Exhibition of Early Chinese Sculptures—I

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characterization of human beings. The executing artist has not been of a very high order, and his naïveté in drawing the landscape with the conventional trees and wave-like mountains is practically undisturbed by any observation of nature, but does not prevent him from catching the character of each beast and from giving it that nerve and swiftness of movement which is the dominant feature in a tiger, a snake, or a monkey.

Another specimen of early Buddhist sculpture of very important dimensions is the Buddha head which is said to come from Lung Men; it is a perfect type of the Northern Wei sculpture, with its smiling mouth, narrow eyes and elongated shape [PLATE III, B]. Raised to its proper height, it would no doubt make a stronger impression than it does in its present position. It is as far as I know the only sixth-century head of such enormous dimensions, except two in the University Museum in Philadelphia, reproduced on Plate 113 of " Chinese Sculpture."

The transition period, i.e., the Northern Chi and Chou Dynasties and the Sui Dynasty (*ca.* A.D. 540-618), is represented by some very beautiful statues such as a praying monk and a large Bodhisattva from Nan Hsiang T'ang [PLATE III, A], which are reproduced together with some other of the same series in " Chinese Sculpture " on Plates 469-477, and discussed in the text, pp. 80-82. The whole series, which is now divided between the Museum in Philadelphia and some private American collections has, rightly been considered perfect of its kind, which also led to a too late dating of the figures, i.e., to the T'ang period. I have given my reason (op. cit.) why these figures must have been executed well before this period and will only point out here the essential characteristics of style, viz., the strongly marked vertical or diagonal linear folds ending in the ear-like patterns. The technical execution of these statues is very good, the material is dark and hard as metal, which together with the well-unified volumes gives these Bodhisattvas and monks a very imposing and powerful aspect.

Quite a different type of this transition period is illustrated by the two standing Bodhisattvas in white marble which has been covered by paint and gold—traces of which still remain—adding a colouristic charm to the plastic beauty of the statues [PLATE III, C]. Rather smaller than nature, they are among the most attractive specimens of that highly refined family of Buddhist deities which was centred in southern Chih-li. The other members of the same family are illustrated on Plates 325-326 of " Chinese Sculpture," and there is a fragment of one, a torso of a seated Bodhisattva, which is now arousing the admiration of the visitors to the Ostasiatisches Museum in Berlin.

The beauty of all these sculptures consists not only in that refined simplicity in the arrangement of the closely-fitting garments with very thin plaited folds and the absence of all ornaments, except the crown and the thin jewelled chain, but still more in the sensitive touch of the executing artists who, in spite of all simplification in the treatment of the human form, succeed in conveying a tactile impression. These Bodhisattvas have indeed a charm which is not so far removed from human life and sensibility as, for instance, that of the majestic Bodhisattvas from Nan Hsiang T'ang mentioned above. The beautiful material may have inspired the artist to a more sensuous touch; he has not suppressed the life of the form by a too rigid stylization but rather accentuated it by the particular mode of letting the garments cling to the body.

From a purely æsthetic point of view these Chih-li sculptures of the Sui period are perhaps the most successful of all Buddhist sculptures in China, though they may hardly be considered as the purest expressions of religious inspiration. The heads are not so interesting as those of some earlier specimens, but they are modelled according to the same ovoid formula as is predominating in the rest of the figures.

The T'ang period is not represented by statues comparable to this in historical or artistic importance; and it may be that such are extremely difficult to find if one excludes such creations as the colossal Buddhas of Lung Men, particularly since so many of the fine figures of T'ien Lung Shan have been destroyed. The finest T'ang statue here on exhibition is the large guardian in an attitude of defence. The figure is almost in life size and naked, except for a short drapery around the waist; it illustrates the *dvārapāla* ideal in a perfect form without such gross exaggerations in the way of bulging muscles and distorted features as may be seen in some of the large guardians of the same period in Lung Men. It is altogether closer to nature, a more perfect rendering of the muscular energy and concentrated will-power than the majority of the Chinese *dvārapālas,* though it should not be looked upon as a study from nature, but as an ideal representation of the celestial power which keeps evil influences away from the sacred places.

Still less dependent on nature is the large statue of an Eleven-headed Kuan-yin which has a long inscription on the back dated



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A.D. 691. It it a good example of the ordinary symbolic representation of a Buddhist diety, quite far removed from human form, and without that sensuous beauty which we observed in the statues of the transition period.

More interesting from the point of view of sculpture are the minor representations in white marble of a Bodhisattva and a monk said to come from a pagoda at Ting Chou in Chih-li, and dating from the Sung period. Their forms are full, not to say soft, the draperies are treated in big masses of light and shade with something of that pictorial fluency which is characteristic of the baroque sculpture in European art. They are the work of quite humble artisans without much refinement or individual character, but they represent a style which, in itself, is a new and interesting phenomenon in Chinese sculpture, being evidently influenced by the art of painting, that is to say, all the linear stylization is here fused into a soft play of light and shade; moreover there is quite a new tendency to movement in these figures which are turning on the hips and in the neck.

Various other Buddhist statues might still be mentioned from the different periods, but they would not add anything to our idea of the stylistic evolution. By those which have been described above, we have already passed from the very beginnings of this art into the twelfth century, and each one of the main stages of the evolution has been illustrated by some typical examples.

*(To be continued)*

# A HITHERTO UNKNOWN DRAWING BY RUBENS

BY HEINRICH LEPORINI

THE drawings in pen and ink by Rubens show a different character from that of his simple, crayon drawings, more inspired and full of force and which, as a rule, represent studies of isolated figures, heads and parts of a composition. The pen and ink drawings have not the great penetrating effect of these studies, because they often only give the chief outlines of a pictorial composition in a manner recalling a projection of planes, while renouncing all plastic accomplishment. Glück and Haberditzl in their recent general publication of the drawings of Rubens (Berlin, Bard, 1928) express a similar opinion. Speaking of Rubens pen and ink sketches they say: "They are of an easy, natural and sometimes even ungainly character, though they often also rise to a great force of expression and show a fire and passion approaching the best oil studies by the hand of the Master." The pen and ink drawings of Rubens are, nevertheless, very different in character, especially as regards the mode of expression and technical qualities of the delineation. Comparatively few of them are known, and of these few, nearly every one gives a distinct and special impression.

Besides the simple outline drawing of the Emperors' heads at Chatsworth and the Hermathene in the British Museum, there also exist some pictorially executed pen and ink drawings that have been washed over with the brush, and also others which show interior drawing executed with a superabundance of parallel lines. I would mention as a special feature layers of small parallel lines which are to be found in some of the drawings undoubtedly ascribed to Rubens and which yet are not quite in harmony with his bold manner, so that it would appear that Rubens did not ply the pen as lightly as the crayon.

One pen and ink sketch representing the *Death of St. Anthony of Egypt*, and in the possession of a collector named Havelsky, in Brünn, shows the simplest style of outline with only a slight indication of obtaining of plastic effects by means of parallel lining. It can only be a question of a drawing made for somebody who was ordering a painting or of an original drawing for a print. One can only distinguish very faint traces of an underlying crayon sketch [PLATE].

Rooses in Vol. II of "L'Oeuvre de Rubens," on page 218, No. 391, mentions a painting of the same composition which used to form part of the Schoenborn gallery at Pommersfelden and which was sold in 1867 in Paris, but which to-day has disappeared. But there exists a print made by Clouwet from this painting and which is reproduced in Rooses's work, plate 135. The composition of the drawing corresponds with that of the print and one is therefore at the first glance inclined to believe that a mutual correlation between the drawing and the print exists. But the drawing to-day is no longer in its original condition. It used to show two angels soaring above who held a wreath over the dying saint. These two angels pleased more than the rest of the scene and were therefore cut off. As part of the collection of the Viennese collector, W. Koenig, this upper section of the drawing passed into the possession of an American collector at Pittsburgh.

The two angels are, however, lacking in Clouwet's print, so that the argument regarding a mutual correlation between drawing and print loses its point. The print also shows the reversed composition and the proportions are



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*A—Bodhisattva,* from Nan Hsiang T'ang. Sui dynasty. *B—Head of Buddha,* from Lung Men; Northern Wei dynasty. *C—Bodhisattva,* from Southern Chihli. White marble with traces of paint and gold. Sui dynasty. (Messrs. C. T. Loo and Co., Paris)

Plate III. An Exhibition of early Chinese Sculptures—I

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*The Death of St. Anthony of Egypt,* here identified as by Rubens. Pen and ink drawing, 30 by 25 cm. (Havelsky Collection, Brünn)

A hitherto unknown Drawing by Rubens

A palimpsest, showing the original obliterated writing, photographed with the aid of a quartz lens and ultra-violet irradiation, by Prof. G. R. Kogel of Vienna

Deciphering Palimpsests with Quartz light

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different, the print being 44 x 31 cm., the drawing 30 x 25 cm. Compared to the drawing the print is of a lesser quality, especially as concerns the execution and finish of details, while in the drawing details, such as heads, hands, feet and the holy water basin in the right hand bottom corner show the force of expression of Rubens.

Above all we meet with many a trait which appears characteristic of the handwriting of the great artist: the expressively distending lines, such as can be noted in the Emperors' heads at Chatsworth, the bold force of expression of the outlines and then again the rather ungainly effect of the parallel lines so characteristic of Rubens.

The picture which has disappeared to-day no doubt was painted on the return of the artist from Italy as it has certain features reminiscent of Italian paintings, also in the figure of the moribund saint it reminds one of the study of the *Death of Seneca*. In the painting Rubens left out the angels poised above, otherwise Clouwet no doubt would have included them in the print. Only Rubens himself could have placed the angels in the drawing as a finishing touch to the upper part, and therefore the drawing which is more effective in detail than in its general impression must be the work of his hand.

# DECIPHERING PALIMPSESTS WITH QUARTZ LIGHT

BY LEONARD V. DODDS

RECENT developments in the use of ultra-violet light in deciphering palimpsests will prove invaluable in assisting the compilation of historical records. As is well known, documents written on parchment were not destroyed when time had rendered them worthless owing to the expense of producing the material, and after the writing had been removed by a chemical or mechanical process the parchment was used a second and even a third time. The more ancient writings would be, in many cases, of far greater historical interest than the superimposed visible text if it were possible to reproduce them, and in this connexion some valuable work has recently been achieved.

With or without the removal of the overlying text, it is now possible to reproduce the original writing in many instances, by the use of photography and the aid of quartz lenses and ultra-violet irradiation. The apparatus employed is a convenient adaptation of the mercury vapour arc quartz lamp and is known as the Hanovia analytic quartz lamp. As in all lamps of this type, the energy is created by passing a direct current of electricity through the vapour of molten mercury contained in a vacuum quartz generator, whereby electrons in the form of ultra-violet energy are driven off similarly to X-rays. The new lamp consists primarily of a quartz burner enclosed in a box-like structure with suitable arrangements for observation and the exclusion of visible light. A camera of ordinary type is used to obtain the photograph.

Even after the removal of the original writing, there are always some traces of the old tints and dyes left in the parchment and on exposure to ultra-violet light they show a differently coloured fluorescence from the parchment itself, and from the later tints of the superimposed text. This power of producing fluorescences is one of the most remarkable properties of ultra-violet light and it is being applied in countless ways to differentiate between similar, but actually unlike substances and materials. It has been stated in America that every known substance will fluoresce differently on exposure to the rays, and that the unknown can be determined by comparison with the known. Recent researches support this theory to a remarkable extent, but the entire accuracy has yet to be proved definitely.

The tints and dyes of the overlying writing can be neutralized to the photographic plate or eliminated altogether, as desired, by the use of various photographic filters, but the process naturally demands a thorough knowledge of chemistry, of photography, and of the chemical action of light which must each be combined to the best advantage to meet individual cases.

In the photograph obtained by this means, the overlying text appears as if written in outline lettering, that is, the ground is white with a narrow black edge. The original writing is dark grey in colour and usually presents no difficulties to deciphering on account of visibility, though certain imperfections are to be expected due to the greater or lesser effect of the agent used in removing the script. (See the Plate, for the original photograph of which my thanks are due to Prof. G. R. Kogel.)

The method is by no means perfected, but even in this early stage a great gain has undoubtedly been accomplished to facilitate the study of history by the discovery of material hitherto unavailable.



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# THE MATERIAL OF THE ENGLISH FRIT PORCELAINS

BY DONALD ALEXANDER MacALISTER

## V—THE EVIDENCE OF ANALYSES AND CHEMICAL TESTS[1]

THE intriguing charm of the eighteenth-century porcelains is increased by the lacunæ in our knowledge of their origins, and the uncertainty in attribution yields problems which can be approached from different directions. In the study of objects of art educated judgment usually and rightly takes precedence of other views, but in the identification of anomalous or "unplaced" pieces of porcelain it is often not an artistic question but a technical problem which is presented. In such cases a sure foundation of fact enables the evidence of model or form, finish of detail, enamel decoration and so on to be accepted with confidence.

A starting point which gives no scope for personal bias is the arrangement of the porcelains on a basis of chemical composition after the method first suggested by the late Professor Sir Arthur Church and recently developed by Mr. Herbert Eccles and Mr. Bernard Rackham in their excellent little publication entitled *Analysed Specimens* (1922). As quite inadequate contemporary accounts of early porcelain-making exist, information regarding the materials employed must be largely obtained by means of chemical examination of actual pieces. By comparing the analyses of specimens of doubtful origin with those of authentic pieces the relationship between them is revealed.

In preparing my article in THE BURLINGTON MAGAZINE (September, 1927), my first step (taken in 1924) was to combine statistically the analytical data of authentic pieces.[2] After working out the average compositions of the different porcelains, it was easy to translate the chemical statements into equivalents of the raw ingredients originally employed.

Taking a broad view of the evolution of the craft, I saw that there were several cardinal dates in the history of porcelain-making in England, but the most important of these was 1770. The virtue of my procedure lay in limiting the enquiry to the period before 1770; that is, before the early surviving factories had lost their individualities by industrial absorption. I saw the further advantage that collectors seldom fail to distinguish on general grounds the pieces made before this date from those made later.

It is the variation in material composition that gives to our early porcelains an interest unparalleled by those of any other country, and for the same reason enables them to be distinguished from one another by chemical and physical tests.

Apart from irregularities in the proportions of the ingredients used in the early mixtures, perhaps attributable to careless weighing or measuring, the analyses show remarkable consistency. It is safe to say that the recipes were empiric, and that only one kind of porcelain mixture was in use at a factory at one time.

The chemical examination of typical pieces of our old porcelains will soon have achieved its mission of establishing the groups on a material basis, and in future fewer tests will be required for settling the fates of ambiguous pieces which still turn up from time to time.

The growing interest which collectors are beginning to show in the material of their possessions has led to the wide adoption of the simple method of testing for bone-ash devised by Dr. Plenderleith. Before 1881 Professor Church had used "the easily applied molybdic acid test for phosphoric acid," but only to discard it on the ground that it failed to distinguish Bow porcelain from later Chelsea, Caughley, Liverpool (the Penningtons'), most Staffordshire, many Worcester and (he might have added) Lowestoft specimens. The failure of the test in his hands lay in his inability to distinguish early from later specimens with regard to which critical investigations since his time have revealed evidences of origin unknown to his contemporaries.

Some collectors have questioned the validity of qualitative tests and even of ultimate chemical analyses on the assumption that the pastes of the early factories were experimental. All pioneer efforts are at first tentative and in this sense experimental, but there is no evidence whatsoever to show that two or more mixtures differing in the natures of their ingredients were ever used by a factory at the same time. Analyses indicate that the recipes were changed from time to time, but each change was accompanied by an alteration in the style of the productions, marking a stage in the development of a factory. No factory could have produced on a large scale without a settled porcelain mixture, as apart from technical questions the means of securing dependable supplies of raw materials had to be considered. With growing experience, diffusion of know-

[1] Parts I-III, September; Part IV, October, THE BURLINGTON MAGAZINE, 1927.

[2] From *Analysed Specimens* and the unpublished analyses by Dr. Plenderleith, for perusal of which I was indebted to Mr. Rackham.



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ledge, and the opening up of fresh sources of raw materials the pastes were modified until at length a general uniformity of composition was achieved in the potteries, but with a loss of individuality.

In the following notes I refer to some points of significance to supplement the account of the raw materials already given in Part II, especially with reference to the diagnostic value of chemical tests upon them.

ALUMINA.—The alumina of an analytical statement is a measure of the clay used in the raw porcelain mixture. The alumina in frit porcelains is much less than in "hard," "natural" or non-frit porcelains, indicating a deficiency of clay and therefore want of plastic cohesion, which prevented "thrown" pieces from being trued or trimmed by the lathe. This accounts for the fact that "turning" marks are never seen on early pieces.

Though clay is often used as an ingredient in the preparation of common glass, it is improbable that it was introduced into frits intended for porcelain-making.

As all ceramic mixtures contain clay, the determination of alumina has not the diagnostic value of some other substances.

MAGNESIA.—As soapstone is the characteristic "essential" ingredient of several porcelains (see Table, Part II), the determination of magnesia has a diagnostic value. Its significance depends on (1) the amount and (2) the presence or absence of bone-ash. After consultation with eminent chemists, I believe that no simple test comparable with the phosphate test can be devised which would enable the ordinary student to detect magnesia for himself.

Traces of magnesia are sometimes revealed by ultimate analysis, but the amount never reaches 1 per cent. Such traces were accidentally introduced as the carbonate which is often present as an impurity in certain limestones. It is unlikely that soapstone was ever used as a constituent of the alkali-sand frit.

LIME.—This is the essential ingredient of an important group of porcelains, but the evidence alone of its presence in an analysis has no diagnostic value. In the absence of phosphoric acid a quantitative determination by a chemist may be of service. In some phosphatic porcelains notable amounts of lime are present in addition to bone-ash (e.g., Bow). No simple test can be devised for the use of the collector. It is probable that little if any lime was employed in the frit intended for porcelain-making owing to its hardening effect on fused solutions of alkali and silica.

PHOSPHORIC ACID.—It has been shown that the detection of bone-ash in porcelain is a valuable clue to its origin. Dr. Plenderleith's researches have placed the means for its detection in the hands of collectors. (THE BURLINGTON MAGAZINE, September, 1927.) Its diagnostic value depends on (1) the amount present and (2) the relationship to magnesia and lime.

As minute quantities of calcium phosphate (apatite, coprolite) may be sometimes accidentally introduced in the porcelain mixture as impurities in certain clays, limestones or sands amounts of less than, say, 1 per cent. $P_2O_5$ in analysis must be neglected.

SILICA.—The total silica (free and combined) present in any of our frit porcelains is less than in Chinese or other hard-paste porcelains. As it is the principal essential ingredient of all ceramic mixtures its estimation has no diagnostic significance.

ALKALI.—(Potash, Soda). The alkalis are essential constituents of all early frits but the total amount rarely exceeds 3 per cent., where frit porcelain is concerned. Estimations by the chemist can only serve the purpose of obtaining a ratio between the potash and soda as a possible clue to the usage of a factory. For instance, the potash is in excess of soda in some "Red Anchor" Chelsea, whereas in Bow it is commonly the reverse. In some Bow pieces, however, where notable additions of lime were made in addition to bone-ash the potash appears to exceed the soda. Potash added to a frit in the form of nitre serves the useful purpose (owing to its oxidizing properties) of preventing the formation of green (lower oxide of iron) glass.

LEAD OXIDE (as PbO).—Oxide of lead as PbO or $Pb_3O_4$ when fused with silica melts to a soft glass; but in flint-glass potash is also present. The whitest flint glasses and lead glazes, are those in which red lead ($Pb_3O_4$) was used in preference to litharge (PbO), accompanied by nitre. The oxidizing effect of red lead and nitre (as also manganese dioxide) prevents discolouration of the glass which would result if the yellow lower oxide of lead were allowed to form. It is at least doubtful if oxide of lead alone were employed in making frits for porcelain.

When an analysis shows appreciable amounts of oxide of lead it means that cullet (broken flint glass) had been added to the porcelain mixture as a convenient, transparent substance of low fusibility. There are simple methods of testing the presence of lead in glass which could be adapted for testing the presence of cullet in porcelain, but owing to the extreme sensitiveness of these methods I am endeavouring with the aid of a professional chemist to devise a suitable spot-test manipulation which can be used by collectors, without damage to specimens.



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# SHORTER NOTICES

THE NEW DIRECTOR OF THE NATIONAL GALLERY.—The appointment of Mr. A. M. Daniel to succeed Sir Charles Holmes as Director of the National Gallery has deservedly aroused considerable interest in the Press and among lovers of art. His appointment some time back as a Trustee of the National Gallery came as a surprise, not perhaps to those who knew both the Prime Minister and Mr. Daniel, but to the world at large, for Mr. Daniel had never up till then come much before the public. He has led the retired life of a country gentleman, devoting himself to study without any ulterior purpose than his own mental development. He has the typical scholarly attitude of alert open-mindedness and patient enquiry. He is anxious to listen to every possible point of view before he judges; he weighs the evidence between conflicting authorities with scrupulous care, and he makes every effort also to control their statements by his own experience. And not only does he pay careful attention to the various specialists on the subject in hand, in the matter of painting he has, by consulting with practising artists, learned from them how the creating mind approaches pictorial problems.

The very fact that Mr. Daniel has pursued the study of art with the leisurely but persistent energy and the disinterested detachment of the pure scholar gives a special value and interest to his judgment. It is impossible not to look with unwonted anticipation upon so novel a spectacle as this of the pure scholar invited to undertake the practical work of administering our National Gallery.

What adds to the interest and curiosity of the experiment is the fact that Mr. Daniel has himself been a Trustee and is now put into a special relation with his late colleagues, a relation which in past years has not always proved to be an easy one. Having hunted with the hounds he is now put to run as the hare. This may give him additional agility and suggest to him untried ruses, or it may give him a lingering sympathy with his own hunters.

But impossible as it is not to indulge in pleasant anticipations of a brilliant directorship, it would be doing Mr. Daniel but ill service to pitch our hopes too high. In spite of our sympathy for and admiration of Sir Charles Holmes, THE BURLINGTON MAGAZINE has felt itself compelled to speak strongly about the unsatisfactory nature of a good many of our recent acquisitions, and we are bound to admit that there is ground for believing that the state of things which we criticized is due rather to the system of administration than to failure of judgment on the part of any director. In matters of art the greatest danger of all is compromise. The mean between two pictures, each good of its own kind and in its own way, each admired by one and disliked by another, is generally a mediocre picture which may gain a majority of votes by offending no one. We believe that the judgment of a single responsible man, however fallible, is better in the long run than the collective decisions of a group even of intelligent but necessarily diverse minds. And we are supported in this belief by the conspicuous success of the museums of Germany, where the idea of the single highly-trained and responsible head holds, as compared with the recent history of the National Gallery and the Louvre, where the Trustees take an active interest in the decisions. Let the responsible head consult and take advice as much as he likes and from whomsoever he likes, but let him decide finally for himself and without appeal.

We may still hope that Mr. Daniel's knowledge of affairs—for he is not without experience in the local administration of his town of Scarborough—his tact and good humour and, above all, the recognized weight of his scholarship, may enable him to succeed under conditions which have proved too difficult for others. We certainly wish him every success, not only for his own sake as an old friend of THE BURLINGTON MAGAZINE, but for his influence on the study and appreciation of art in England. R. F.

A SIDELIGHT ON DATING.—In the Holford collection sold at Christie's in July, 1927, appeared a Leonardo school picture of the *Virgin and Child,* in which the Child turns to a bunch of flowers contained in a glass carafe. The late W. C. F. Newton called my attention to the fact that the most conspicuous of the flowers are tulips, undoubted garden tulips of the " broken " type, i.e., striped and streaked with red and purple on a white ground. Such tulips were unknown in Western Europe up to the middle of the sixteenth century. The first report of them is from Busbequius in 1554 when journeying to Constantinople as Ambassador of the Emperor. He saw them growing near Adrianople and obtained some to send to Vienna. Four years later Gesner saw one flowering in Herwart's garden in Augsberg, and he figured one in a herbal published in 1561. Of course the tulip had been known in the Middle East from much earlier times. The reference in Omar Khayyam will be familiar, and there are Turkish manuscripts of the eighteenth century which describe varieties growing in the gardens



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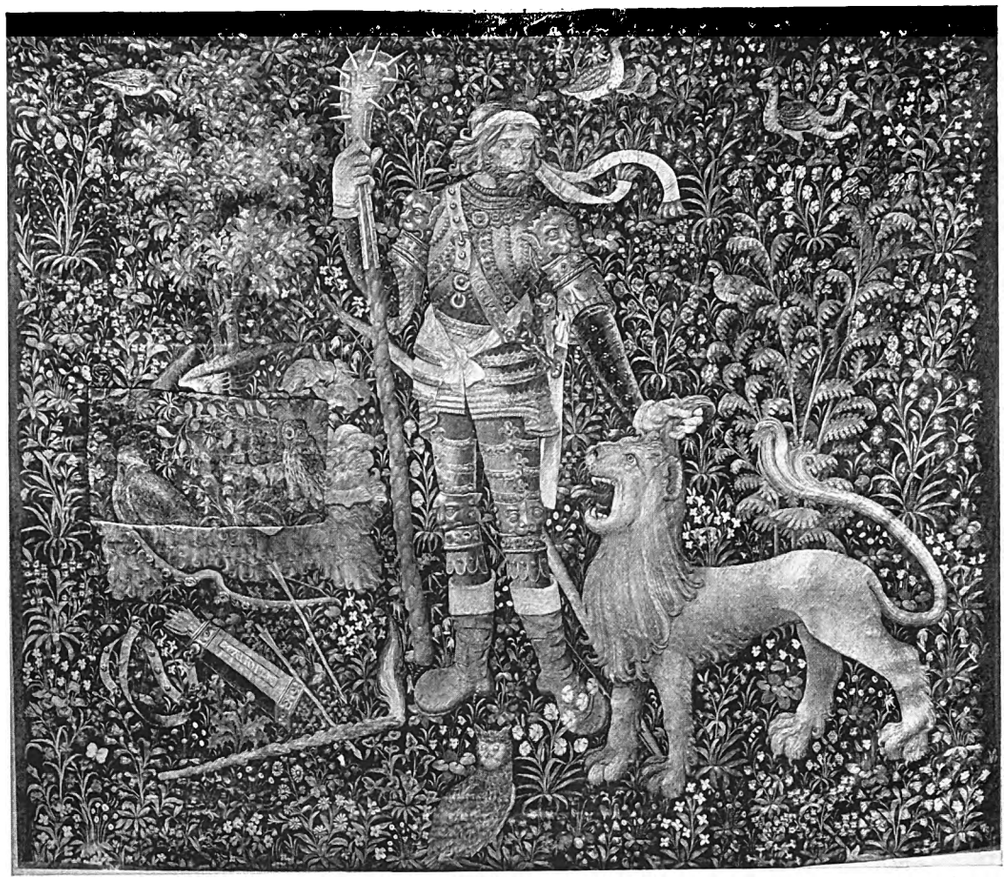
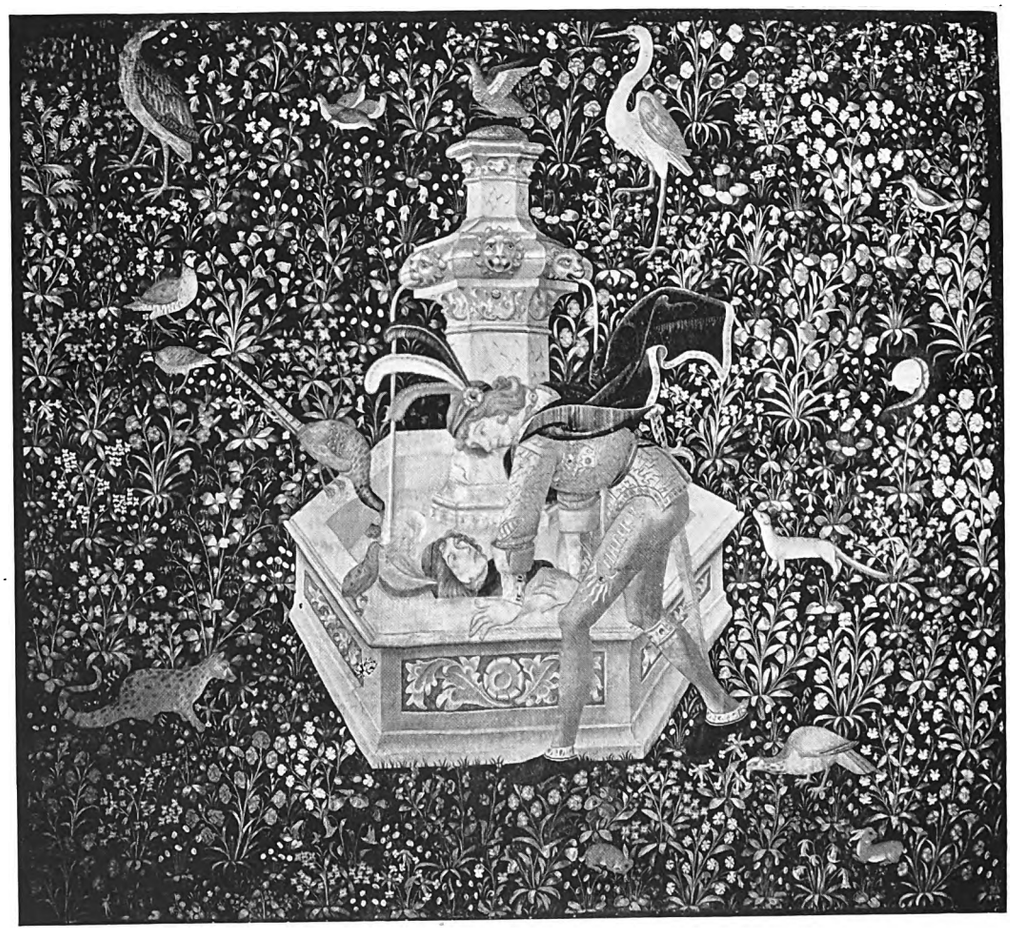


*A—Hercules and the Nemean Lion.* French, Touraine(?) early sixteenth-century tapestry. (Musée des Arts décoratifs, Paris)



*B—Narcissus at the Well.* French, fifteenth-century, *millefleurs* tapestry, 2.84 by 3.08 m. (Messrs. Wildenstein & Co., New York)



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of Baghdad. Somewhere in that region the garden tulip had its origin, though its parentage is still uncertain. But in the sixteenth century there was no wild tulip in Italy except perhaps a little nodding-headed yellow tulip; the so-called species now to be found are all strays from gardens. Such at least is the accepted history of the tulip in Europe, and it definitely suggests that the bunch of flowers in the picture could not have been painted before the last quarter of the sixteenth century. It was a time when people were curious about flowers, so that it is extremely unlikely that tulips could have been blooming unnoticed in Milanese gardens before their known importation from the East. Moreover, the make-up of the bouquet does not suggest that any special novelty attached to the tulips. At least four distinct varieties are represented, accompanied by a Crown Imperial, Martagon and Turk's Cap lilies, Stocks and Forget-me-nots, a regular posy such as became common enough in Dutch pictures a century later.

The picture has doubtless its source in that lost picture of Our Lady described by Vasari: "Among the accessories of this work was a bottle filled with water in which some flowers were placed, and not only were these flowers most vividly natural, but there were dewdrops on the leaves, which were so true to nature that they appeared to be actual reality."

The privately-printed catalogue of the Holford collection tentatively ascribes the picture to Francesco Melzi (1491-1568), and informs us that so far from being a later addition the flowers had been painted over. "A vestige of a design under the surface on the Child's left suggested that there might be something there to account for this attitude and the outstretched hand; and under the authority of Sir George Holford, Félix Imbert removed the black repaint over a glass carafe of water containing three tulips, fritillaries and tiger lily and smaller flowers, disclosing to view the motive of the picture."

It would be interesting to know if any other evidence can be found for the attribution to Melzi, for it would be somewhat of a surprise to be able to establish that in the few years between the introduction of tulips and Melzi's death in 1568 they had become sufficiently common in Italian gardens to enable a painter to make up the sort of bouquet represented in this picture.

A. DANIEL HALL

## ART IN AMERICA—French Gothic Tapestries of about 1500

Of the sixteen tapestries included in the loan exhibition at the Metropolitan Museum in New York, nine are given to the Touraine region and to that period just before and just after 1500. They offer unusual opportunity for the study of designs and themes which are essentially French, executed at a time when tapestry technique had reached a high state of perfection and Gothic forms were beginning to give way to those of the Renaissance. This is a significant period in all the decorative arts of France.

These nine tapestries which are closely related in point of time and provenance are Mr. and Mrs. Arthur Lehman's *Millefleurs with Five Youths at Play*, a *Hunting Scene* lent by the Honourable Andrew W. Mellon, *The Departure for the Hunt* and *Shepherd and Shepherdesses* from the collection of George and Florence Blumenthal, Mr. Felix Warburg's two *Scenes from the History of Lucretia*, Mr. George D. Pratt's *Triumph of Time*, and two of the six *Hunt of the Unicorn* pieces belonging to Mr. John D. Rockefeller, Jr. The four other tapestries in this superb *Unicorn* series suggest Tournai design, according to Mr. Breck, and Mr. Mellon's *Scenes from the Life of Saint Peter* are definitely given to Tournai. The latter are part of the set completed for Guillaume de Hellande, Bishop of Beauvais, in 1460, and presented by him to the Cathedral of Saint Peter at Beauvais. The earliest tapestry in the exhibition is the *Annunciation* lent by Mrs. Harold I. Pratt, a beautiful and extremely important Franco-Flemish work of the period around 1400.[1]

But it is to the French weaving of a century later that we must turn our attention, for the nine Touraine tapestries afford opportunity for comparison with another one of similar type which was brought to America recently by Wildenstein and Company. It is a large *millefleurs* representing *Narcissus at the Well* [Plate B] (9 ft. 4 ins. by 10 ft. 1½ ins.) The comely son of Cephissus leans over the waters of a fountain to gaze upon his reflected image. Near him is a pheasant whose head is also mirrored in the fountain from which he drinks. All about are the thousand flowers of the background, a suitable setting for a youth who, in death, was transformed into the fair blossoming plant which bears his name.

The swaying daisies, pansies and columbines, the sleek, alert animals and birds, the deep blue of the background, the abundant use of ivory tones and accents of rose, the clarity of the design, all point to the environs of Tours soon after the turn of the century. In general effect there is a marked resemblance to the *Unicorn Inclosed* of Mr. Rockefeller's series. No less striking is the similarity between the design of the fountain into which Narcissus gazes and that purified by the unicorn (*The Unicorn at the Fountain*). The ornament is almost identical. In both a pheasant learns forward to drink and is reflected in the water, in both streams pouring from either side

[1] *Catalogue of the Loan Exhibition of French Gothic Tapestries, May 26 to September 16.* Metropolitan Museum of Art, New York, 1928.



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send out concentric circles where they fall. These and other resemblances are apparent, but there is in the *Narcissus* tapestry a suavity of line, a sophistication, which is entirely foreign to most of the Touraine pieces in the Metropolitan exhibition and which does not exactly correspond with either part of the *Unicorn* series.

Only one tapesty is known to the author—though others may be in existence—which bears a definite likeness to the *Narcissus*. It is the *Hercules and the Nemean Lion*[2] [PLATE A] in the Musée des Arts Décoratifs in Paris. Here the resemblance is so marked that one feels safe in assuming that both pieces proceed from the same designer and the same workshop. Not only are the flowers and animals similar in treatment but one notes the same full curve of blowing cloak and scarf, the same schematic and rhythmical treatment of the hair—of man and beast, the same jewelled bands and masks, the same large hands. In both the characters wear their names, inscribed in a similar way upon their costumes: NARCISUS, HERCULES.[3]

The resemblance is beyond question, but what is it that distinguishes these two tapestries from others of the same genre in the Metropolitan exhibition and elsewhere? The question is not solved by assigning them to a slightly later date. Is the difference due to some Florentine influence upon them—some contact with the school of Botticelli, and, if so, how can one account for it? Possibly other tapestries, the history of which is recorded, can be grouped with these on the ground of stylistic resemblance. At present little is known of the history of the *Narcissus*, beyond the fact that it is said to have been for many years in the possession of Monsieur de Talgonet at the Château de Rozay near Vierzon, some sixty miles from Tours.

ELLA S. SIPLE

[2] Göbel, H.: *Wandteppiche, Die Romanischen Länder*. Leipzig, Klinkhardt and Biermann, 1928. Pl. 317.

[3] The figure of *Amor* at Hercules's right has been replaced by a rectangular piece of *millefleurs* from another tapestry.

# THE LITERATURE OF ART

**CRETAN CIVILISATION. BY WINIFRED LAMB.**
THE PALACE OF MINOS. A COMPARATIVE ACCOUNT OF THE SUCCESSIVE STAGES OF THE EARLY CRETAN CIVILISATION AS ILLUSTRATED BY THE DISCOVERIES AT KNOSSOS. Vol. II. BY SIR ARTHUR EVANS, D.Litt., etc. 844 pp. fully ill. + 31 pl. (some in col.) + plans. (Macmillan and Co.) £7 7s.

Since the publication of Volume I of this work in 1921, public interest in early Mediterranean culture has steadily increased. This second volume (a third is understood to be in preparation) will enable a large circle of readers, to whom the results of Sir Arthur Evans's investigations are generally familiar, to appreciate the extraordinary patience, insight and imagination by which they have been attained.

Sir Arthur's mastery in his own domain is universally acknowledged. What in these days of rigid specialization is varied and equally welcome is his wide contributory knowledge of the archæology of other lands.

This is particularly apparent in the earlier part of Volume II. Herein are discussed those most intriguing problems, the relations of Crete to Egypt, Libya, Anatolia, Malta and the West. Archæologists will note with interest the connexions between Crete and Anatolia, which are stressed in Chapter 44. Contact with Egypt appears to have been direct at Knossos, more or less indirect in other parts of the island; this implies easy communications between Knossos and Egypt and introduces the question of roads and harbours. The most attractive part of the book, perhaps, is that which deals with the road system of Central Crete, particularly that road which ran from the harbour town of Knossos by way of the palace to the ports on the south coast. This is a fascinating road; it vanishes only to reappear again; it is defended by guard-houses, served by branch-tracks, and brought into connexion with other roads leading to the east of the island. It ranks among the excavator's more recent discoveries; so, too, does the amazing viaduct by means of which the road approached the Palace, the stepped portico of the Palace, and the inn where travellers could rest.

There follows an account of the catastrophe, presumably an earthquake, which took place towards the close of the Middle Minoan Period and necessitated extensive rebuilding.

In the second part of the volume, our attention is concentrated on the Palace itself, the adjoining houses and the town of Knossos. A feature of the more important Cretan buildings was their wall decoration; pictures painted in water-colour on the plaster when it was still wet. Many of the pictures from the original excavations had been hitherto unpublished; these, together with the more recent finds, such as the lovely flowered landscape from the "House of the Frescoes," are now made accessible through M. Gilliéron's admirable drawings. It is to be hoped that Sir Arthur will one day republish them in a volume of their own. When not illustrated in colour, the frescoes are reproduced by means either of half-tone blocks or drawings hatched to indicate the different colours. The latter method is here more often employed, but the former is almost always preferable; it is one stage nearer to the original, it conveys the desired impression without that tiresome process of mental translation, and it preserves the outline more accurately.

The descriptions of the buildings are, of necessity, intricate like the buildings themselves. As the reader is led through the labyrinthine corridors and intercommunicating rooms, pausing here and there to study some religious symbol or work of art, he may be forgiven if he has frequently to take breath and orient himself. Fortunately he has been provided with clues; the admirable plans by several distinguished architects with which this book is amply provided.

A few points deserve special mention. For the beginning of the Late Minoan Period, a new date, 1550 B.C., has been proposed. Pilgrims to Knossos



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will welcome the plan of the environs of the Palace on p. 140 which enables them to identify the outlying houses. Two well-known fragmentary bronze vessels (one in Cyprus, one in New York) are here ascribed to a much earlier date than that usually accepted; the body which is given to one of them on p. 652 is a restoration, though a convincing one.

Apart from its value to the archæologist, artist or architect, this volume has something of the charm of an early book of travel. The author takes delight, not only in the dramatic situations which excavation produces, but in the accidents and adventures of an excavator's career. His experiences of the earthquake of 1926, the swamping of his tent during a storm on the south coast, the discovery of the "Royal Villa" by means of a tunnel that led directly to one of the principal doorways; all this makes excellent reading, while the occasional bits of lore on natural history, geology, and other subjects are thoroughly in keeping with the style and spirit of the book.

**TWO BOOKS ON ITALIAN PAINTING. BY W. G. CONSTABLE.**

La Collezione Hertz e gli affreschii di Giulio Romano nel Palazzo Zuccari. By J. P. Richter. Preface by Robert Mond. 62 pp. + 41 pl. Rome. (Privately printed. Biblioteca Hertziana).

Paolo Veronese. By Percy H. Osmond. xii + 124 pp. + 95 pl. (Sheldon Press.) 25s.

Sprung from the same fertile soil of Italian art, these two books are in vivid contrast. The catalogue of the Hertz collection is a worthy memorial to a singularly gracious act of generosity. In 1904 Dr. Ludwig Mond was able to acquire the group of buildings on the Trinità de' Monti known as the Casa Zuccari from its builder, Federico Zuccaro, who had decorated the ground floor with a series of frescoes. This part of the building was restored and converted into a library, now called the Biblioteca Hertziana. The second floor was remodelled to receive a series of frescoes by Giulio Romano from the ceiling of the Villa Lante on the Janiculum. The whole building was then presented to Miss Hertz, the lifelong friend of Dr. Ludwig Mond and Mrs. Mond; and these three collaborated in establishing therein pictures, books and documents, which on the death of Miss Hertz in 1911 were left to the Italian nation. The first part of the catalogue is occupied with a description of the Giulio Romano frescoes, all of which are reproduced, followed by a full description and discussion of all the pictures in the Hertz collection proper, with illustrations of all the most important, in some cases monochrome reproductions being supplemented by others in colour. In his text Dr. Richter proves that his eye has not lost it penetration nor his pen its cunning. Some of his attributions will not carry complete conviction, it is true. For example, establishment of the fact that No. 10, *Six scenes from the Resurrection of Christ,* has a style independent of Giotto and Duccio, despite close affinity to both in many respects, is not followed by conclusive demonstration that the style is that of Cavallini. Nor again does the name of Bartolommeo Veneto seem altogether satisfactory for No. 20 *Ceres*. But even when most disputable Dr. Richter writes with authority. A formal catalogue is too often as forbidding as a time-table. Dr. Richter has the power to transform it into a *causerie,* which omits none of the precise information which is indispensable, but is both vivacious and suggestive. The printing and quality of the illustrations are both excellent, and are worthy of the subject and its treatment.

To Mr. Osmond's book the critic has to apply a different set of standards. It is the work of an amateur, intelligent and industrious, but lacking the background of knowledge, experience and training of a Richter. But if Mr. Osmond is far from having written the last word on Paul Veronese, he deserves credit for having written, in English, the first. The merit of the book is that he adheres rigidly to a chronological treatment both in text and illustrations, and does not desert the main business of discussing the history and character of the pictures concerned for irrelevant anecdote or vague æsthetic generalization. Also he has made a serious attempt at technical analysis, though only with partial success. Some of the limitations of the book are self-confessed. With an honesty and modesty worthy of much praise the author repeatedly says that he has not seen, or only seen in photographs, many pictures; and this necessarily robs the book of authority. Apart from this, however, no clear picture of the artistic personality of Veronese emerges. The difference between his work and that of his contemporaries and followers is often discussed, but never brought to a clear issue; and no one after reading the book would find it easier than before to distinguish Antonio Badile or Zelotti from Veronese. It is not enough in these cases to quote distinguished authorities and register assent or dissent; more determined analysis is required. For example, in the case of Veronese as with Rubens, there is a long descent from work entirely by the master, though work partly by him, designed by him but executed by pupils, to imitations of him; and this grading Mr. Osmond scarcely attempts. A lack of background reveals itself in various ignorances and mistakes. For example, in connexion with the *Thanksgiving for Lepanto* in the Sala del Collegio of the Ducal Palace, Mr. Osmond comments on Janitschek's statement that "Santa Giustina, looking upwards, is without an equal in Venetian art" by saying, "But that saint is looking downwards, and the reference must be either to Faith or to Venezia (with the doge's biretta)." On the contrary, Mr. Osmund has mixed up S. Justina and Venezia. The former it is holds the doge's cap (which is *not* a biretta) *and* looks upward. Again, in speaking of the David in the Lobkovic collection at Raudnitz, Mr. Osmund states he has seen neither the original nor a reproduction. Very little search would have provided the latter—in Dvorak's catalogue of the collection.

**FRENCH SILVERSMITHS' MARKS. BY W. W. WATTS.**

Les Poinçons de l'Orfèvrerie Française du quatorzième siècle jusqu'au début du dix-neuvième siècle. By Louis Carré. 356 pp. + 14 pl. and over 1,500 illustrations of marks. Paris (Louis Carré). 300 frs.

This is truly a monumental work of the highest importance to all who are interested in the graceful



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productions of the French silversmiths; it is the result of a vast amount of research into the archives of a large number of cities and towns, and exhibits an infinity of patience and perseverance in tabulating and arranging the knowledge thus obtained. The author modestly disclaims any idea of perfection, and recognizes that there are yet many documents to be discovered and perused; any who have attempted, in however small a degree, to understand marks on French silversmiths' work will sympathize with his experience, "Nous avons dû marcher sans guide ni maître dans un pays inexploré: de là viennent toutes les imperfections de ce livre." Incomplete the book may be, good work of this character is never entirely finished; of imperfections we find little trace.

The author recognizes the work of previous writers on the subject, including that of Wilfrid Cripps, but notices that they have mainly confined their attention to Paris marks. Goldsmiths of equal ability with the Paris craftsmen have worked in almost all the large cities and towns of France, from medieval times down to the present day; yet so little has been learned about their work that an object made at Lyons in the seventeenth century has been put forward at a recent sale as English work produced at Exeter! To remove this ignorance has been the task of the writer, and the great mass of information that he has brought together will throw much light on a hitherto rather obscure subject.

The work is divided into three parts: the first deals with the guilds or companies of goldsmiths, their status and privileges, together with the statutes which governed their craft in such matters as apprenticeship, the selling of their wares, the composition of silver, and its proper marking. The second part confines itself entirely to the subject of marks, whether those of the goldsmith, the guild, the town, and what might be termed the excise. The author describes the obligation on the goldsmith from early times to deposit his mark, the use of a mark to denote the town, and the introduction of letters to show the year of production. But with nearly two hundred towns producing silversmiths' work and employing different methods of marking, confusion was inevitable; yet it was not until late in the eighteenth century that a more regular and consistent method was devised and enjoined upon the craft. The third part of the book gives marks for goldsmiths' work in thirty-one towns, having under their jurisdiction no less than a hundred and seventy-eight guilds or companies of goldsmiths practising either in the chief centre or in the smaller towns in the neighbourhood, and each using its own mark. Additional interest is provided by a short sketch of the history of goldsmithing in these localities, however small. This great mass of original work must be considered the crowning portion of the book. Finally, an index is given of all the marks illustrated in the body of the work arranged alphabetically or under subjects—an immense help in searching for any given marks; there is, however, a very great number of marks of which only a description is given, but as the author observes, to have printed them all would have created a wonderful impression, but would have rendered all research impossible.

The whole work is a marvellous compilation. The author is naturally more at home with the marks of the last two or three centuries than with those of the medieval or early Renaissance period; we find ourselves still curious to know with certainty the true provenance of such pieces as the well-known "Founder's Cup," at Oriel College, Oxford—the writer disagrees with its attribution to Paris—or the little fourteenth-century treasure found in 1864 in an ancient house at Rouen and now in the Victoria and Albert Museum.

Careful reading and thoughtful study are essential in order to gain full benefit from the work; it will then prove of inestimable value to many who have long been puzzled by what has seemed to them the baffling complexity and intricacy of the marks on French plate.

One error we notice which calls for correction: in the "Index des Poinçons," a group of marks which should evidently come under the heading of "Couronnes," has unfortunately found its way into the group of "Animaux."

**A STANDARD WORK ON PORCELAIN. BY W. W. WINKWORTH.**

OLD ENGLISH PORCELAIN; A HANDBOOK FOR COLLECTORS. By W. B. HONEY. 291 pp. ill. + 96 pl. (G. Bell and Sons.) 21s.

This book stands alone in the field to-day as a reliable general history, and English porcelain factories, inextricably connected as they are, demand a general history far more than Continental ones. There is a brief resumé in Hannover's European porcelain; but it is a mere compilation by one who found the subject too confusing and unfamiliar for æsthetic discrimination to be possible.

Hannover had evidently, for instance, never seen a really first-rate collection of the best and earliest Chelsea figures; English porcelain as he saw it in the cabinets of collectors, even in museums, still presented that air of nondescript prettiness, of tasteless incongruity or garishness, which is worn by every mixed assemblage of English wares till they are carefully sorted and grouped by styles, periods and factories.

This work of sorting has in the past ten years been going on at South Kensington on the large scale made possible by the vast size of that unique collection. It has even now only just been more or less completed. It is largely by such sorting, comparison, and examination, that the history of English porcelain, so deficient in literary documents, has been built up. It was inevitable, therefore, that an authoritative work like the present should come from the hand of an official of the Victoria and Albert Museum, South Kensington, and that it should not have come till now. The British Museum has contributed to the study its rather costly catalogues; Mr. Hobson his "Worcester," and Mr. King his "Chelsea," and there is also Mr. Hobson's cheap and well-illustrated catalogue of the Frank Lloyd collection of Worcester. But in the main South Kensington is the Metropolis. "Almost everything that is known of the subject," says the present author in his Bibliography,



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" could be learned from Mr. Bernard Rackham's indispensable catalogues of the Schreiber and Herbert Allen collections, though that information is necessarily scattered in isolated notes, or only implicit in attributions." Not "necessarily" let us hope. In some glorious future, perhaps, other original work besides the research required for compiling catalogues will be encouraged, even subsidized by the State. It is true that these catalogues are perfect; but catalogues are not easy to learn from. The value of a work like the present, which refers to them constantly, is that it makes the information buried in them possible to assimilate for non-specialists; it makes these cheap and excellent catalogues useful to the whole public and to foreigners instead of being merely the playthings of experienced collectors, as they otherwise would be; as, indeed, nearly all our museum collections, with their vast paraphernalia of valuable specimens, of catalogues, of overworked officials, still so largely remain. But every now and then one of these officials devotes, on his own initiative, his holidays and the little time that is left to him after office hours to making these accumulations of knowledge and art really fruitful and digestible. Such a work was Mr. Hobson's " Chinese Porcelain "; this is another.

The photographs are new and illuminating; specimens illustrated elsewhere have been photographed afresh from a different angle. They are arranged so as to make the special artistic qualities of each factory enjoyable and recognizable at a glance, a work of selection essential for the training of taste. The book is small and easy to handle, but absolutely compendious.

The ordinary reader and the collector alike, if they possess both this work and the two good and cheap museum catalogues, have all the literature of English porcelain they need and a vast repertory of photographs besides.

The absence of coloured plates is a blessing in disguise. English china depends so much on texture of glaze and enamelling, on the beauty of the ware itself, and its surface qualities, that they are usually misleading.

To criticize; Plate 77 (c) is dated (on the strength of Plate 77 (A) presumably) fifteen years too late, I think; and on Plate 67, — it may be right archæologically to call these " Japan patterns "; eighteenth-century phraseology, in which the author is an adept and a connoisseur, hopelessly confused Oriental styles; but since A is based on Meissen-Chinese and the others on Chinese models entirely, " Japan " patterns is confusing to the ordinary reader, though it is explained in the text. Could not the author have found some equally early Imari or Kakiyemon patterns instead? At present one gets the impression that all the early " Japan patterns " were in this Chinese or Meissen style and only the later ones (Plate 68) truly Japanese. Was there really such a definite change of style? Also, as there are no certain surviving examples of the earliest Bow porcelain without bone-ash (phosphates) is it not dangerous even provisionally to ascribe Kitty Clive to Bow *entirely* on the modelling? But the ascription is worth making as a suggestion, and that is all the author put it forward as. Everywhere he makes interesting play with the new chemical test, and uses it here with his customary critical sense and caution. Like all his suggestions, this one will excite interest among those who know. The fact that there are those who see a touch of salt-glaze style about the eyes, a suggestion of the Midlands—who claim it, that is to say, for some provincial factory, only makes it all the more interesting. Mr. Honey knows a moot point when he sees one, and treats it as such.

**SOME HEITZ PUBLICATIONS. BY S. POPOVITCH.**

SERIES STUDIEN ZUR DEUTSCHEN KUNSTGESCHICHTE :—

DIE KUNST DES HANS FRIEZ. By ANNA KELTERBORN-HAEMMERLI. 180 pp. + 29 pl. M.20.

ERGÄNZUNGEN UND BERICHTUNGEN DES SEBALD BEHAM KATOLOGES GUSTAV PAULIS. By HEINRICH RÖTTINGER. 77 pp. + 6 pl. M.12.

DIE BILDERBOGEN DES HANS SAX. By HEINRICH RÖTTINGER. 104 pp. + 17 pl. M.18.

DIE ROMANISCHE BILDHAUERSCHULE DES BAMBERGER DOMES UND IHRE BEZIEHUNGEN ZUR MALEREI. By HANS MÖHLE. 115 pp. + 10 pl. M.16.

BRIEFE DANIEL CHODOWIECKIS. By CHARLOTTE STEINBRUCKER. 193 pp. + 3 pl. M.12.

SPÄTWERKE DES GIOVANNI BELLINI. By GEORG GRONAU. 42 pp. + 2 pl. (Zur Kunstgeschichte des Auslandes.) M.10. Strassburg (Heitz).

We have commented once before on the importance of the publishing work undertaken by Messrs. Heitz. To do full justice to every volume published in their series would of necessity imply another long series of volumes dealing entirely with the said publications. In fact it would need another Heitz to have them published.

In the four volumes (245-248) from the series " Studies in German Art " every single contribution is full of extremely reliable information and of an intensely keen interest, not only to students of German art, but to all those who are interested in the art-history in general.

Herr Kelterborn gives us in a comparatively short text an almost complete insight into the art of Hans Friez, an artist not so well known as his work entitles him to be. Herr Röttinger, on whose admirable volume, " Dürer's Doppelganger," THE BURLINGTON MAGAZINE has already commented, contributes in the two hundred and forty-fifth volume of this series a most interesting study on completing and restoring of the work of Sebald Katelger. It is hardly possible to exaggerate in emphasizing Herr Röttinger's scholarship and clarity of expression. The " Bilderbogen des Hans Sax," illustrated with seventeen plates, is another example of this author's wide knowledge and excellence of method. Those interested in Romanesque art will very much appreciate Herr Möhle's work on the Romanesque school of the Bamberg Cathedral and its influence on painting. It is an indispensable contribution to the study of eleventh-century art. We would very much like to see a similar work by Herr Möhle on Romanesque art in Germany through all its phases and on the mutual influences between Germany and France at this particular period.

Herr Steinbrucker through his edition of Daniel Chodowieckis's letters presents us with an interesting portrait of that well-known connoisseur and director of one of the best-known German public art collections. With all due respect to the memory of the great connoisseur, we cannot pass over the fact



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that, according to his letters, time after time his personal sentiment was thrown on the scale against scholarship when a work of art was in question. Unfortunately one often notices that this is not a case peculiar to exceptional instances, but rather a common failing among those who are responsible for public galleries. Without claiming for ourselves the attribute of divine impartiality, nevertheless we cannot help wondering whether there are any means (including if necessary medical examination or limitation of age for curators and trustees) by which it would be possible both to safeguard national art treasures against the unworthy acquisitions and to assure the right development of art-appreciation.

In the Heitz series of contributions to the history of art of foreign countries the hundred and twenty-fifth volume is of an outstanding interest to all the students of art history in general, but particularly to those who make a speciality of Italian art, and especially so to the admirers of Giovanni Bellini. Really it would be " carrying coals to Newcastle " to praise Dr. Georg Gronau, who deals in this volume (illustrated with twenty-five well reproduced plates) with the late works by Giovanni Bellini. Among the most excellent selection of late works by this artist are also included two of his paintings from the National Gallery, namely, the *Madonna* and *The Circumcision,* while *The Adoration of the Magi,* ascribed in the National Gallery catalogue (1921 edition) to Gentile Bellini, Dr. Gronau reproduces here as a late work by Gentile's younger brother. As to the text of the volume, the name of Dr. Gronau is of itself a sufficient recommendation and guarantee of its reliability and conciseness.

S. P.

**English Monumental Sculpture of the Renaissance.** By KATHERINE A. ESDAILE. 179 pp. + 34 pl. (S.P.C.K.) 10s. 6d.

Mrs. Esdaile's predecessors in this series of handbooks published by the S.P.C.K. in writing about stained glass, English cathedrals or parish church architecture have had relatively simple tasks compared with that which confronted her when she undertook this account of monumental sculpture since the Renaissance. For though it is true that it requires a master to write shortly and well of any great subject, how much the more when the subject is not only bewilderingly extensive but has hardly been treated before. This was Mrs. Esdaile's task, and she has risen to it triumphantly. To drive home this point and show that it is more than idle compliment, it should be explained that in such a book as this it was necessary not only to discuss the formal part of the monuments, the changes in style and the changing tastes which governed them, but the whole question of religious symbolism in relation to sepulchral monuments had to be treated, and questions arose as to the changing attitude towards death at the various periods. To have these difficult and evasive problems to deal with besides those ordinarily elusive and troublesome enough which are the fate of every art historian, in the space of a book of this size, called for very great gifts in the accomplishment and very great courage in the undertaking.

Mrs. Esdaile's knowledge of her subject can only be described as encyclopædic. Without being in any sense a descriptive catalogue either of works or sculptors, she has illustrated her generalized chapters on, say, The Growth of Realism, Religious Symbolism, or Neo Hellenism, and the Gothic Revival, with such a wealth of examples derived from every part of the country, that the interested reader wherever he lives can surely find some of those she mentions within easy visiting reach, and so the book, though not conceived in that way, fulfils to a remarkable degree the functions of the best sort of guide book.

It is difficult to choose out parts for praise from such a book as this, but the present reviewer was especially impressed with the earlier chapter called Some Representative Sculptors, in which the seventeenth-century masters are treated in a series of short biographies, and where an extraordinary amount of learning is compressed into a short space and remains readable. It is in this chapter that Mrs. Esdaile makes an unfortunate slip; in speaking of Grinling Gibbons she mentions work of his at Chatsworth on the same page as a reference to Mr. Tipping's book on Gibbons, in which the attribution of the Chatsworth work to Gibbons was shown to be, to say the least, most improbable, and the names of the actual carvers recorded. This is unfortunate, though not a very important matter. Rather more serious is the confident attribution to Nicholas Stone of the kneeling children on the Duke of Buckingham's tomb in Henry VII's chapel. Stone is a specially well-documented sculptor, and one would like to have had the authority for this. But these are minor matters. A more erudite reviewer might find other and more serious points for disagreement than these, and yet be compelled to acknowledge the extraordinary learning that has gone to the making of this book. It is a testimony to Mrs. Esdaile's scholarship that she has been able to write a book that not only fulfils its purpose as a guide to those generally interested, but also has such authority to those whose interest is more specialized that such a point as this last is worthy of mention.

G. W.

**The New Pewter Marks and Old Pewter Ware.** By MAJOR C. A. MARKHAM, F.S.A. (Reeves and Turner.) 35s.

Old Pewter continues to retain a real fascination for a large number of people, partly because of its inherent attractiveness and largely, no doubt, because it recalls old-world associations and surroundings. This second edition of Major Markham's well-known work—for the word *new* in the title merely signifies a further edition—will appeal to a large and increasing number of readers, from the Society of Pewter Collectors down to the humble possessor of one or two pieces. The author has certainly achieved the object of the work which is " to identify the makers of pewter." A short history of the craft is followed by a transcript of some of the early charters of the Company. The section on the " touches " or marks on pewter explains and accounts for such well-known marks as the " Rose and Crown," the " X," " London," and so forth. A list is given of the Freemen of the Pewterers' Company, from 1451 until almost



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the present day, after which appears a complete list of the " touches " nearly 1,200 in number, which are to be found on the five plates in the Company's possession. The order of this list is not very obvious, and unfortunately it is not entirely free from errors; but it is rendered easily accessible by the alphabetical index which follows —a very great boon which obviates the troublesome necessity of wading through the marks. So far we have nothing but praise for the book, as a work of reference the writer's intention may be considered as completely accomplished; collectors and others will welcome and appreciate his work, and gratefully acknowledge its value and usefulness.

The remainder of the work we find rather uneven. The sections on the manufacture, composition, cleaning and repairing of pewter are thoughtfully written and of considerable interest. But the sections on Domestic and Ecclesiastical Pewter appear to be rather casual and disconnected. In the first place it should be stated that the writer is mainly confining his attention to British pewter; this would account for the very slight reference to the great field of Continental pewter. In the chapter on domestic pewter we should have liked more sequence, either historical or from the point of view of development of form, rather than mere notes on various classes of objects known to the author. The illustrations are varied and fairly well chosen; we miss, however, some of the rarer forms, and the author might have made use of the large group at the Victoria and Albert Museum; as it is, he illustrates a somewhat insignificant coffin chalice and makes no further reference to the national collection. Incidentally, a spoon illustrated as a "Maidenhead " is a much rarer type, and two very similar candlesticks are ascribed to different centuries.

The section on ecclesiastical pewter is short and at times lacking in accuracy. The Canon of 1603 had reference to the vessel in which the wine was brought to the Communion Table and forms no argument for chalices being made of pewter; except in later times vessels for the consecrated elements were required to be of precious metal. A good deal of pewter of the seventeenth and eighteenth centuries is still to be found in English churches; the writer evidently intended to illustrate one complete set, that at Stanton Wyville, Leicestershire, but the illustration, to which reference is made, does not appear in the book.

It would be worth while in a future edition to make an effort to bring these two sections on Domestic and Ecclesiastical Pewter up to the level of the rest of the book; the work would then have an appeal to a wider circle of interested readers.

W. W. WATTS

**Rusticus, or the Future of the Countryside.** By MARTIN S. BRIGGS. 94 pp. (To-day and To-morrow.) (Kegan Paul, Trench, Trubner and Co.) 2s. 6d.

This little book is a curious " shelf-mate " of the original Daedalus. It is in effect a tract, admirably done in every way, convincing by its moderation and common sense as much as by persuasive eloquence. But it entirely lacks the fantastic visionary quality that made so much of the charm of the initial work of the series. The mood of the book is rather that of calm reflection, seeing the problems that confront the rational idealist in these matters steadily, and almost whole. The effect is to comfort and reassure us with the feeling that if they are tackled in this spirit our difficulties cannot be insuperable. But the wings of fancy remain folded; Mr. Briggs enchants, or should I say horrifies, us with no visions of a time when the whole of England has been laid out by some future god-begotten super Le Notre of the profoundest sensibility and the vastest imagination, when our arterial roads are in the manner of Grandes Allées, and selected districts have retained a conscious agricultural character in the manner of the hameaux in the parks of Chantilly or Versailles, for necessary as opposed to ornamental agriculture will have passed away long ago. But Mr. Briggs has never let himself go; it would damage his case; it might lead to the accusation of unpractical; the prophet and the poet are proverbially near akin and the epithet poetical might do the cause no good. Mr. Briggs feels it all too deeply to treat his subject in the spirit of the trapeze artist.

If we have the right to complain a little that we have gone to a music-hall and heard a sermon, we certainly cannot complain of the quality of the sermon. Mr. Briggs writes well and marshals his material admirably. The earlier historical section is very well done, and in the later chapter, entitled the Future, where Mr. Briggs is concerned mainly with practical things that we can all do something towards accomplishing, he shows a shrewd and balanced appreciation of the human factor, the stupidity, the apathy, the prejudices and vested interests which are qualities inherent in our common humanity, and which are the greatest difficulties in the way of progress along the lines he suggests. The only omission from the book noticed by the reviewer is any reference to the problem of the right use of corrugated iron—if there is one—and any discussion of the value and uses of the new and more reasonable forms of asbestos and the abuse of brise blocks; the two latter are perhaps too particular for such a book as this, but surely the first question is abstract enough and surely a burning question. In conclusion, however, one can only say that Mr. Briggs has done fine work in writing this little book, and for a cause that every man with any sensibility must have very much at heart. It deserves to be, and it is to be devoutly hoped that it will be, very widely read indeed.

G. W.

**Corpus Vasorum Antiquorum. I—Pays Bas, Musée Scheurleer.** By C. W. LUNSINGH SCHEURLEER. 110 pp. + 50 pl. **II—France, Collection Mouret (Fouilles d'Ensérrune).** 49 pp. + 54 pl. (Humphrey Milford.) I, 21s.; II, 17s. 6d.

Here are two comparatively small but important collections, each described by the enthusiast to whom it owes its existence.

The Scheurleer collection has, through the generosity of its owner, been open to students for many years; to visitors since 1924. All will welcome a book which makes one aspect of it, the antique vases, accessible to a still wider public. Together



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with M. Scheurleer's own vases are published a number of pots from the von Bissing collection which are exhibited in the same museum. Nearly all the more important Greek fabrics are represented, and they are supplemented by vases from Egypt and Cyprus. The most notable pieces are the Cæretan hydria and the early kylix by an imitator of Oltos.

It is, of course, far harder to fit a small, varied collection into the scheme of the *Corpus* than a large one where there are many examples of each group. This volume has the drawbacks of extreme orthodoxy, for M. Scheurleer has followed the rules to the extent of placing archaic Rhodian and Corinthian plastic vases before prehistoric Mycenæan, and of starting to number his plates and pages all over again when each new class begins. This is unsuitable to a collection of this size and makes reference from plates to text laborious.

Most contributors to the *Corpus* have, with some difficulty, resisted the temptation to forget the scale that should accompany each plate: M. Scheurleer's collaborator has not, and a disarming apology is made in the preface.

In spite of these drawbacks, there is much to praise: in particular, the careful descriptions and admirable bibliography.

The publication of the Mouret Collection marks a new departure for the *Corpus,* and one that should receive every encouragement. This collection is the result of excavations in the South of France on the site of Ensérrune, which possesses a remarkably interesting pre-Roman necropolis, and supplies valuable information on the early history of Gaul.

The earliest imported Greek wares belong to the sixth century B.C.; there are masses of late Attic fragments, many South Italian vases, and one fine cup of the Meidian period. There is also a nice series of Iberian pottery, which the author rightly considers native.

With regard to the manner in which the collection is presented, M. Mouret has had the wisdom to number his plates consecutively, which is kind to the reader. He has dealt efficiently with the task of publishing not only whole vases but fragments, and only those who have themselves described fragments for the *Corpus* know what hard work this involves. The book is obviously the work of a man who cares for each item in his collection and knows its significance.

The faults of the book are, firstly, the omission of a really adequate map of the site (the map on p. vi is insufficient) and, secondly, the presence of three coloured plates, two representing the Meidian vase, the third, certain Iberian pots. Illustrations of Attic red figure vases should never be polychrome; the picture of the Iberian vases would have been admissible if better printed. W. L.

**Old Master Drawings: Vol. 2, 1927-1928.** Edited by K. T. PARKER. 64 pp. with 13 ills. + 67 pl.

The second volume of Old Master Drawings does not belie the promise of the first. In view of the fact that it is composed almost exclusively of hitherto unpublished material, it is surprising how high a standard of artistic quality and interest is maintained throughout the selection of plates. The publication is primarily, of course, intended for the more specialized student; but the editor has exercised admirable discretion in avoiding, on the one hand, trifles which can claim no more than a remote biographical interest; and in introducing, on the other, a sufficient number of really attractive drawings to make a very desirable book for the more general amateur. I may mention particularly the beautiful little Rembrandt landscape at Lemberg (pl. 23).

For the student Dr. Winkler's article on the lately-discovered Lubomirski Collection at Lemberg is specially valuable. And individually, such drawings as the Marco d'Oggiono cartoon (S. Kensington, pl. 25), or Frau Ehler's unique drawing by the Bavarian master (inaccurately described as Monogrammist) MZ (pl. 48), are of the highest importance. The editor's own notes on the German schools are especially to be praised, and to be recommended as models; he does not lose an opportunity (as in his note on Springinklee, pl. 65) of collecting all available material of a rare master.

Frau Tietze-Conrat's attribution of the *Studies of a woman* (Albertina, pl. 31) to the Middle-Rhine engraver WB can hardly be maintained in the face of Dr. Buchner's more recent and entirely convincing attribution to his 'Master of the Coburg Roundels' in the Munich Jahrbuch for 1927; but to Frau Tietze belongs the credit of tracing the drawing independently to its proper school and locality. Only one other attribution in the present volume seems to me to be certainly wrong—that of the *Rape of Proserpine* (B.M., pl. 50) to Erhard Schön. This very distinguished and extremely puzzling drawing is in parts strongly reminiscent of Baldung, and may be by some artist working under his more immediate influence. The third figure of the date is certainly to be read as 1, not 4. J. BYAM SHAW

**Frightfulness in Modern Art.** By W. HUGH HIGGINBOTTOM. vi + 132 pp. (Cecil Palmer.) 6s.

The thesis of this book is that the unfortunate experiences of art critics during the latter half of the nineteenth century have left their present-day successors too scared to tread the path of downright destructive criticism. Mr. Higginbottom, at any rate, rushes in boldly enough. But perhaps something more than mere courage is needed in anyone who is to demonstrate conclusively that it would be an improvement in the contents of the Tate Gallery if most of its more recent acquisitions were summarily banished. But Mr. Higginbottom believes, probably rightly, that the "Average Reasonable Man" will instinctively agree with him. Once one starts complimenting the great public on its omniscience there seems no reason to stop short at Art. It is to be hoped that Mr. Higginbottom will shortly give us "Frightfulness in Modern Psychology," showing that the human race is just as high-minded as it always supposed itself to be, and "Frightfulness in Modern Physics," showing that clocks keep absolute time if only you wind them regularly. H. W.



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*for Connoisseurs*

*Illustrated & Published Monthly*

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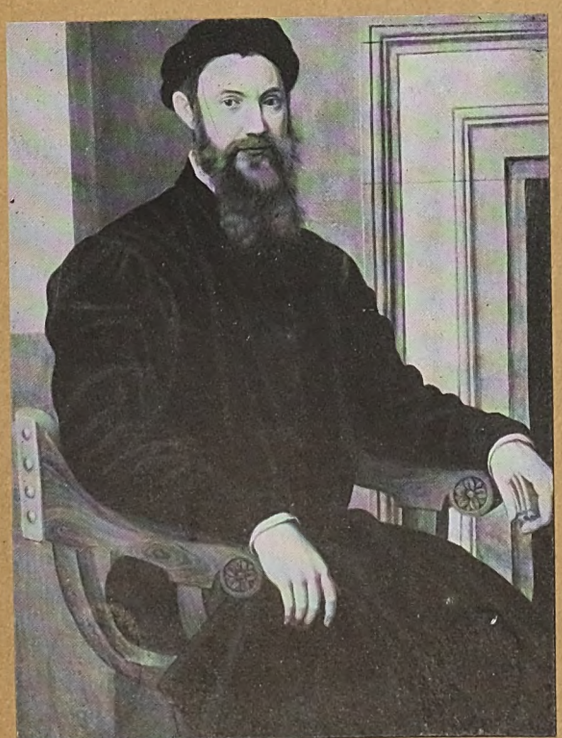

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Two female figures from a Persian MS. (India Office Library; No. 1097, foll. 3b, 6)



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# SYMBOLISM AND ISLAM

## BY SIR THOMAS ARNOLD

THE religion of Islam has never encouraged the use of any kind of religious symbol, and this lack of any characteristic symbolism has distinguished Islam from most other religions. Some explanation of this phenomenon may be found in the well-known hostility of the Muslim theologians to all forms of representation of living objects, whether human or animal, for a religion without an iconography is unlikely to develop a symbolism. On the other hand, the reason why the Muslim theologians condemned representational art was based on a belief that the sin of the painter or the sculptor lay in the fact that he usurped the function of the Creator in arrogating to himself, in the very exercise of his art, the power of giving life to the creations of his brush or chisel; no such objection applied to plants and flowers; it is therefore not clear why inanimate objects were not adopted as symbols of the faith. There must therefore have been other influences at work, among which may be reckoned the detestation of anything even remotely savouring of idolatry, and the absence of any kind of sacramental system in the religion of Islam.

It has sometimes been supposed that the crescent is the symbol of Islam as the cross is the symbol of Christianity. But the crescent is only sporadically found on Muhammadan buildings before the rise of the Ottoman Turks, and does not appear to have ever been regarded in the early centuries of the Muhammadan era as in any way distinctive of the faith of Islam. Even at the present day the crescent is rarely seen except in those countries that have come under Turkish influence. In Turkish dominions, too, it is doubtful whether the crescent originally had anything to do with the moon, for the earliest heraldic device adopted by the Turks seems to have been that of a horseshoe, and as such it was stuck at the end of the shaft of a flag or of other standards carried into battle; this use of the horseshoe as an amulet formed part of the heathen usages of the Turks before their conversion to Islam, and was therefore not taken over by them from their new faith when in the tenth and following centuries the Turkish tribes gradually became converted to Islam.

As they extended their conquests over Asia Minor, they found the crescent used as a symbol by the Byzantines whom they dispossessed, and taking it as a symbol of authority they modified the horseshoe into the form of a crescent. This they appear to have done before the conquest of Constantinople in 1453 had made them definitely the heirs of the Eastern Roman Empire.

There is no evidence that they were led by religious considerations to adopt a crescent in place of a horseshoe, and the appearance of a crescent on the finial crowning the dome of a mosque or a tomb in Turkish territories has no religious significance at all. The corresponding finials on the domes of mosques or tombs in other parts of the Muhammadan world which were never included in the Turkish Empire, such as Morocco, India, Persia and the Malay Archipelago, take various forms such as that of a pointed spike, a round ball, etc. The Muslims of these countries do not appear to have felt the need of any symbol as distinctive of the faith they profess, and they seldom follow the Turkish fashion of using the crescent for decorative purposes. The familiar antithesis between crescent and cross, as symbols of the rival religions, appears to be of Christian origin. Throughout the whole of Muhammadan art there is no other representation for which even such a superficial claim to be a religious symbol can be made out as has been put forward for the crescent. Investigation makes it clear that symbolism on the whole is alien to the religious attitude of Islam, and the theologians have been successful in keeping it out of the domain of the religious life.

But in the field of art they have failed, and the present writer has made an attempt elsewhere[1] to show how far the Muslim painter has disregarded the prohibition of representational art by the official exponents of his faith, and how far noble patrons have encouraged him in his efforts. In view of the enormous number of pictures of human beings produced by Persian, Indian and Turkish painters, it might surely have been possible (even though there was no place in Muslim religious art for any symbolic figure representative of an object of devotion or a dogma of theology) that nevertheless symbolic figures might have been used to represent either virtues or vices, as was so commonly the case in the sculpture and painting of Western Christendom. As a contribution to the discussion of this aspect of the question, two female figures are here reproduced which occur in a manuscript of a Persian treatise on ethics (India Office Library,

[1 Sir Thomas Arnold is here referring to his book, "Painting in Islam," which will be published almost immediately by the Clarendon Press.—EDITOR.]



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No. 1097). This work was compiled by a prolific writer named Husayn ibn 'Alī al-Kāshifī. His best known work is a Persian version of the widespread tales of Kalilah and Dimnah, which have appeared in two separate English translations under the title of "The Lights of Canopus." He enjoyed the favour of that generous patron of artists and men of letters, Sultan Husayn Mīrzā ibn Bayqarā, who reigned in Herat from 1469 to 1506. This work on ethics the author dedicated to a son of the Sultan, named Muhsin, and called it after his name, Akhlāq-i Muhsinī. The work is divided into forty chapters, each of which is devoted to the consideration of a separate virtue, e.g., devotion, sincerity, prayer, gratitude, patience, etc. An artist who was entrusted with the task of illustrating such a work might either have chosen to represent pictorially the various virtues discussed, or to have made illustrations of the edifying stories with which the author has plentifully sprinkled his pages. What we find in the present MS. (which bears the date A.H. 990=A.D. 1582) is a succession of figures, mostly isolated and alone. On the first six folios there occur nine kneeling female figures, similar to those here reproduced, with foliage twined about them. It might at first appear that these figures were intended to bear some allegorical significance or to illustrate the subject matter of the text, but it is not possible to discover any such connexion, and the illustrations that follow on almost every page of the MS. are of such a character as to suggest that the painter intended his illustrations to be purely decorative and to have no connexion whatsoever with the text of the book. For, from folio 7 to 13, there is on each page an angel, next the same number of single male figures kneeling, then the same number of pairs of figures, generally a man attended by a cup-bearer or a musician; from fol. 26b to fol. 47 there is on each page a kneeling figure, sometimes male, sometimes female. The monotony of the treatment, the lack of any symbolism or any apparent connexion with the accompanying text, would seem to rule out the likelihood of these illustrations being intended to be symbolical in character. Indeed, only the first series, from which the accompanying figures are taken, is in any degree capable of such an interpretation; but if any symbolism was even in their case intended, the present writer is unable to supply a clue to it. Mr. Bernard Berenson has suggested that we have here a Persian equivalent to the figure of the daughter of King Astyages, who so frequently occurs in illustrations of the Speculum Humanae Salvationis. This Persian king is said to have had a dream in which he saw a vine growing out of the body of his only daughter. This was interpreted as a prophecy of the birth of the mighty monarch King Cyrus, and was taken by the author of the Speculum Humanae Salvationis as a type of the Virgin Mary. The vine is sometimes depicted as coming out from the navel of the Persian king's daughter, sometimes from between her breasts.[2] In other cases it is not a vine, but two branches of a tree with big bunches of leaves that bear no resemblance to vine leaves at all (as in the MS. of the Speculum in the Bibliothèque Nationale).[3]

No early Persian representation of this dream appears to be known, but so few examples of the rich artistic output of early Persia have survived to us, that it is tempting to surmise that such a subject might have received pictorial representation, and that some traditional treatment of it may have survived the iconoclasm and the neglect of representational art that prevailed in Persia after the Arab conquest. In the Persian national legend King Afrāsiyāb corresponds to Astyages, and Kai Khusrau to Cyrus; but the dream is attributed in Firdawsī's Shāh Nāmah to the father of Cyrus, not to his grandfather, and is of a fire, not of a tree. But of such early legends similar variants frequently occur, and it is not surprising that one version should make its way into Latin literature through the Greek, while another survived in medieval Persian poetry. There are certainly similarities enough to connect these two versions of the legend; but the artistic links are entirely lacking which are required to show that this Persian picture of the sixteenth century revives a traditional representation (of which no early examples are known) of so primitive a legend. But so little is known of Persian painting of the pre-Muhammadan period, and so certain is it that later Persian painting reproduces artistic motives after an apparent lapse of six or seven centuries, that any possible link deserves investigation.

[2] J. Lutz et P. Perdrizet, Speculum Humanae Salvationis, I, 186. (Mulhouse, 1909.)

[3] MS. Lat. 9584, described by Dr. M. R. James. (Oxford, 1926.)



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*Portrait of a Man,* here identified as by Joos van Cleve. Panel, 47.3 by 39.7 cm. (Viscount Lee of Fareham)

Plate I. A sixteenth-century Flemish Portrait

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# A SIXTEENTH-CENTURY FLEMISH PORTRAIT

BY W. G. CONSTABLE

THE extravagances of sixteenth-century Netherlands painting are apt to blind us to its solid merits. Massys in one generation, Pieter Brueghel in another, are admitted as masters of the first rank; their contemporaries are too often lumped together as mere imitators of Italian example in whom technical dexterity outran taste and feeling. Yet by the side of many ingenious corruptions, and frequently by the same hand, was produced a steady succession of portraits, sober and dignified in conception, honestly characterized, and painted with a skill which rarely degenerated into *chic*. In fact, the series of portraits which begins with those of Jan van Eyck, and ends with those of Memling, has no unworthy parallel in the one which opens with the work of Massys and ends with that of Mor.

Among these sixteenth-century portraits, a recent addition to the collection of Lord Lee of Fareham holds a distinguished place [PLATE I]. An old inscription on the back in an Italian hand, "Giovanni Olbein," may not pass as an attribution, but is a justifiable tribute to merit. The flat cap with wide upturned brim, the cloak with small revers at the neck, and the pleated shirt with embroidered neck band, point to a date of from 1525 to 1530. In general character the portrait resembles the best northern portraits of its generation. The main intention has been to paint a good likeness; and the business has been approached in an equable and detached spirit, different on the one hand from that which inspired sixteenth-century society portraiture, and on the other from the psychological investigations of a later age. If the painter has told us very little of what his sitter thought of himself, or of what he thought of the sitter, he has put down with admirable lucidity and vigour the materials for the spectator to form his own judgment.

In his design the painter has, like Massys, gone to Italy for his model. By keeping head and trunk in the same plane he has not explored the possibility of movement in the human body to the same extent as his Italian contemporaries, but in the treatment of the hands and arms he has found means to give variety and interest of arrangement. The foreshortened hand, which serves as a means to lead the spectator's eye into the composition, was a favourite Italian device used (among others) by Antonello, Raphael, Solario and Franciabigio. The landscape background, with or without the intervening parapet or other architectural feature, is also typically Italian, and is unusual in Northern portraits of the period. It was used, for example, by Perugino, Raphael, the Florentines of the early cinquecento, and by Solario among North Italians. The connexion between the present portrait and such work as the portrait of Longono by Solario in the National Gallery (No. 734) is unmistakable, and parallels the resemblances between that picture and Quentin Massys's *Ecclesiastic* in the Liechtenstein Gallery. Another link with Italy is the building in the right background, a tolerably faithful reproduction of ruined Roman work, unlike the fantastic pseudo-classic architecture of many northern painters of the time.

But despite its Italian affinities the painting is certainly Flemish in origin. The particularly attractive colour belongs to the North rather than to the South. The sitter's robe is a mauve-grey, like the bloom on a black plum, and the revers at the neck give a glimpse of rose-coloured lining. The cap and stole are black, and the parapet a cool grey, in sharp contrast with a cherry-scarlet cloth thrown across it. In the landscape the near trees and grass are a delicate green, the distant hills and foliage pale blue, and the grey of the buildings is flushed with pale pink.

The excellent condition of the panel allows the technique to be closely studied. This is typically Netherlandish. The paint is thin, and in parts, notably the flesh shadows and the robe, is finely hatched over the warm ground in strokes usually parallel though occasionally intersecting, so that the ground comes through in places and modifies the superimposed colour. The shadows on the flesh are warm and transparent, the half-tones greyish, and the pigment is worked throughout to an enamel-like smoothness.

The painter of the panel must therefore be sought among Netherlandish painters active between 1525 and 1530, who came strongly under Italian influence. A former attribution to Jan van Scorel has to be ruled out on the grounds that Scorel's treatment of form is consistently more linear than that in the present portrait, and that Scorel's landscape is different in conception and handling. Other possibilities are Mabuse and Quentin Massys. Except in his early works (among which on account of date the portrait cannot be placed) Mabuse breaks up his forms and models both flesh and drapery more emphatically, with more insistence on reflected light, than the painter under



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discussion; and the landscape is not that of Mabuse. With Massys, however, correspondence is much closer. The personality of Massys as a portrait painter is not yet clearly established, but in the three portraits which are now generally accepted as by him—the above-mentioned, and especially with the *Ecclesiastic,* Radnor's *Egidius,* and the Jacquemart-André *Old Man*—there is an accentuation of the smaller forms within the main masses, a more nervous and delicate touch, and a more vivacious approach than in the present portrait. Moreover, though the landscape has a generic resemblance to that of Massys, in details, notably the foliage forms, it is different. Many points of contact with the three portraits mentioned, and especially with the *Ecclesiastic,* must be admitted; but they are in matters more likely to be the result of common origin and training, or of the influence of one painter on another, than of identity of hand.

The painter I suggest, therefore, as the one for whom we are in search, is the master of the Death of the Virgin, now generally identified with the Antwerp master Joos van Cleve. Certain of his portraits are so near to the work of Massys that they have frequently been given to that painter. There are, however, distinctive elements in his work which appear more or less clearly in the portrait under consideration. Compare first the head with that of the left-hand male donor in the left wing of the *Death of the Virgin* at Munich, the picture from which the painter takes his name [PLATE II, B]. Allowance must be made for the finer and more delicate handling of the portrait; but comparison of the drawing of the mouth with its emphasized *orbicularis oris,* the formation of the nose, the painting of the neck and jowl, and the treatment of the hair and eyebrows all suggest the same painter. There is a similar breadth in the treatment of the main forms; and the hatched technique of the flesh and the robe of the sitter in the portrait is seen in the flesh of the donor in the altar-piece and in the surplice of S. Nicasius, to the right above the donor's head. Resemblance to the work of Joos van Cleve becomes more marked when we come to portraits. In the *Portrait of a Young Man* at Berlin (No. 615, Plate II, C) similarities in the treatment of the form, in the drawing of the features and the hair, and in the technique are clear. In addition, the right hands of the two sitters are closely related in structure and handling, and the slashed glove of the Berlin picture is painted in a similar way to the scroll in Lord Lee's. Further comparisons which favour the attribution are: in the case of the head the *Portrait of a Young Man* in the Johnson Collection, and in the hands especially the *Man with a Beard* at Cassel, and the *Portrait of an Old Man* in the Prado, in both of which there is the same construction of the fingers, the same hatched modelling and the same use of reflected light. These characteristics are seen in a coarser form in the *Portrait of Francis I* in the Johnson Collection.[1]

Consideration of the landscape further strengthens the case for the authorship of Joos van Cleve. As in his authenticated examples, it derives direct from Patinir. The isolated tree on the left, with slightly varying forms of trunk but very similar foliage, frequently appears in his work. Notable examples are the two wings of the Munich triptych [PLATE II, A], the *St. John in Patmos* of the Otto Kahn Collection, New York, and the left wing of the *Adoration of the Kings* triptych at Berlin. In the first two of these also, and in other pictures, rock forms similar to those in the Lee picture appear, and an almost identical method of treating the foliage of larger trees.

If the case for authorship is taken as established, the question arises of place in the painter's work. As already noted, the costume points to a date between 1525 and 1530. Other considerations make greater exactness possible. Fixed points in the life of Joos van Cleve are few, but among those which are relevant are that the Munich *Death of the Virgin* is known to have been painted in 1523, the Cassel *Man with a Beard* is dated 1526, and the painter went to Italy between the early part of 1528 and the later part of 1529.[2] On these and other grounds Baldass dates the Kahn *St. John in Patmos c.* 1525, the Berlin *Young Man c.* 1528, the Prado *Old Man* 1528-30, and the Johnson *Francis I* 1530-5. Of these paintings, whose connexion with Lord Lee's portrait has already been established, the Munich altar-piece is certainly earlier than the portrait, the *Francis I* certainly later, and the Berlin *Young Man* nearest in date. The Italianate character of the portrait and the buildings in the background, however, suggest a date during or after the Italian visit, i.e., late in 1528 or in 1529. That this Italianate character is due to the influence of Massys is unlikely. The portrait through which it might have come, the *Ecclesiastic,* was probably painted *c.* 1513; and it is improbable that a reminiscence of this would inspire a work at least twelve years later in date. The hypothesis of direct Italian influence is much more

[1] Reproductions (not entirely satisfactory) of all these portraits may be found in the excellent monograph on Joos van Cleve by Ludwig Baldass, Vienna, 1925.

[2] For these and other dates see Baldass op. cit. p. 5.



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*A—Death of the Virgin,* by Joos van Cleve. Detail of left wing. (Alte Pinakothek, Munich)

*B—Death of the Virgin,* by Joos van Cleve. Detail showing donor. (Munich)

*C—Portrait of a Young Man,* by Joos van Cleve. (Kaiser Friedrich Museum, Berlin)

**Plate II.** A Sixteenth-century Flemish Portrait

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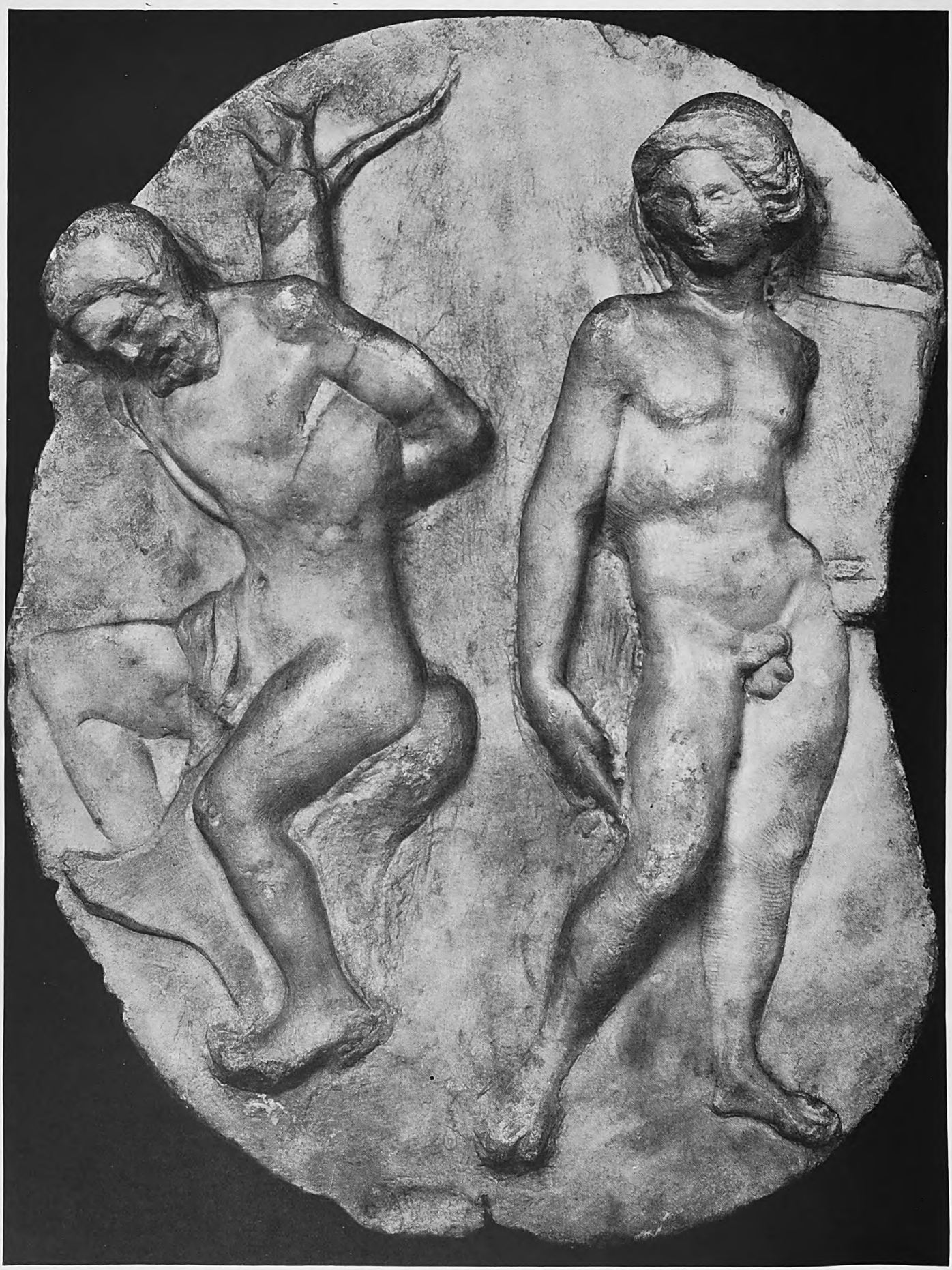

*Apollo and Marsyas*, here given to Michelangelo. Marble, 40 by 30 cm. (Baron R. von Liphart, München-Gräfelfing)

Plate I. Michelangelo's first Sculpture

reasonable. The inscription on the back quoted above is evidence that a considerable time ago the portrait was in an Italian collection, and so slightly increases the possibility of its having been painted in Italy. The sitter, however, is most certainly a Northerner. An incident in the right background which I cannot explain may possibly help in identifying him. In front of the ruins on the right a duel between two men armed with swords is in progress. Can this be a reference to an incident in a life which, to all appearance, must have been a singularly blameless and placid one? Did the sitter, in the course of a visit to Italy, become involved in an affair of honour, and was there perhaps a lady in the case? One is tempted to hope so, and that he, like Samuel Pepys (to whom he bears a fleeting facial likeness) could not resist leaving a cryptic record of youthful indiscretion, while presenting to his contemporaries and to posterity the grave and sober countenance in the picture under review.

# MICHELANGELO'S FIRST SCULPTURE

BY HANS MACKOWSKY

ONE of the most famous " gems " of antique stone engraving kept by Lorenzo de' Medici in the studio of his city palace in the Via Larga was a cornelian " about the size of a nut in its shell " upon which was represented an Apollo and Marsyas in chains. The stone, valued in the inventory at 1,000 gulden, was a valuable heirloom. It had probably been acquired by his great grandfather Giovanni d'Averardo or his grandfather Cosimo, and it was mounted in a setting of pure gold in the form of a seal, by Ghiberti. The setting took the form of a dragon climbing up a branch of laurel, its outstretched wings serving as a handle to the main shaft. It was alleged that the stone had been the work of Pyrgoteles or even Polycletes, and that the Emperor Nero had been its original owner. With this idea in mind Ghiberti had added the inscription: Nero Claudius Cæsar Augustus Germanicus P(ontifex) M(aximus) Tr(ibunicia) P(otestate) Imp. P(ater) P(atriæ), such as was to be read on the old imperial coins. To Ghiberti[1] the significance of the carving had remained obscure, but it was soon recognized to be a representation of the competition in music between Apollo and Marsyas.

To the right stands Apollo, nude, clasping the old-fashioned four-stringed lyre in his left hand, and in the pendant right the plectrum. Drapery invisibly falling from the back covers the right thigh, and rich folds veil the weighted left leg. His head is turned sharply to the side where Marsyas with broad beard, snub nose, pointed ears and horse's tail, seated upon a rock and with his arms pinioned behind him, awaits his judgment. A bare tree rises behind him upon whose branches hangs the case of his double flute. Between him and his divine victor kneels the figure, small and boyish, of his favourite pupil Olympos, who implores mercy of Apollo with pleading outstretched arms.

Although the original stone has disappeared since Piero's flight in 1494, numerous copies have been preserved, proving how valued and appreciated this antique cornelian was. Reproductions of this work are to be traced even in the realm of book illumination, for it appears upon the title-page of a certain manuscript executed for Matthias Corvinus, the Hungarian king.[2] Hanging by a gold chain, it reappears very conspicuously in the portrait of the so-called *Simonetta Vespucci* by Botticelli in the Städel Institute at Frankfurt a. Main. Medallists and artists in miniature sculpture have very frequently reproduced it. The Kaiser Friedrich Museum in Berlin alone possesses four bronze plaques, three smaller and one larger version introducing slight changes in the design. Raphael used the figure of Apollo for the statue in the left-hand niche in his *School of Athens*.

The series of reproductions seemed to be completed when the inimitable Karl Eduard von Liphart, who died in 1891, discovered by chance a small marble relief let into the wall of a palace on the Lung'arno delle Grazie, Florence, which unmistakably corresponds in design with that of our cornelian. With an unerring eye and an intuition which bordered on clairvoyance he claimed this unpretentious relief [PLATE I] for Michelangelo, and, moreover, as a work of his earliest period when, just adolescent, he began his first studies in sculpture in the garden of San Marco, and became the guest of Lorenzo in the palace of the Via Larga. Justifiably proud of his discovery, he disclosed it to Dr. Wilhelm von Bode, who, convinced from the first, did not however express a written opinion upon it till the grandson, Baron Reinhold von Liphart, having acquired the relief after the death of the grandfather, placed it at Dr. von Bode's disposal for thorough examination and study.[3] Thus

[1] Ghiberti in his Autobiography ed. Julius von Schlosser: " Lorenzo Ghiberti's Recollections." Berlin, 1912, I. 47.

[2] See statements by Eugène Müntz in " Précurseurs de la Renaissance," Paris, 1882, p. 196.



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" passed " by two important authorities, the relief disappeared from the public eye to be incorporated in the remote Liphart collection at the family seat of Rathshof near Dorpat.

None of the later authorities on Michelangelo seems to have seen it there. In so far as they have discussed it at all, they have based their opinions upon the photograph which accompanied Dr. von Bode's article. And their word became the accepted verdict. Karl Frey,[4] proud of having awakened doubts of Michelangelo's authorship by a criticism of style, of technique and of chronology, fought the attribution most vehemently. " This crude over-chiselled work, displaying at the same time the hand of a routined sculptor " seemed to him from a technical viewpoint to be the work of a Cinquecento master who, " while having studied under Bertoldo, must also have received an influence from Michelangelo." His statements with regard to the surface condition of the relief are alone proof that he never examined the original. Carl Justi[5] speaks a little curtly and condescendingly of " an (uncertain) discovery by Baron von Liphart " and can see little of Michelangelo's " learned representation of muscular nudities " in this " crude marble relief." Fritz Knapp[6] estimates the work as one of the " doubtfuls," and stresses the " considerable opposition in treatment of form and marble " existing between this work and the *Battle of the Centaurs* in the Casa Buonarroti [PLATE II, A]. Henry Thode[7] carefully accepts the possibility that "we may be here dealing with a first plastic experiment of the earliest period during studies with Lorenzo Medici," but " a comparison with the far more perfected works which the Apollo relief can only have preceded by one year " make any certainty of the contention impossible. I reserved my own judgment because I was unacquainted with the work in the original.[8]

For some years the relief and its owner, who was expelled from Russia, have been wandering about, and the work was exhibited in Copenhagen in the winter of 1919. The original triumphantly proclaimed itself as an authentic piece by Michelangelo. H. Madsen, the director of the museum in Copenhagen, enthusiastically agreed with the attribution, and Thode chivalrously admitted in a private letter to the owner, dated November 1, 1919, that he had in his book only judged by the photograph, and that he must now amend his statements. " To-day," wrote Thode, " after half a century, and advances in the study of Michelangelo's art, it appears to me as if every sensitive beholder were bound to recognize the spirit and hand of the master, so convincing is the effect at first glance of the original, whilst the photograph in which the light and shade distort the form occasions ample opportunity for doubt. The most characteristic element in this work is the thrilling geniality of a great creative spirit which is combined with the youthful shortcomings of an unpractised hand."

At the moment the relief is being exhibited in the Alte Pinakothek at Munich, and appears before the public as its own most eloquent advocate.

The oval slab of untoned Carrara marble, 40 cm. high and 30 cm. broad, is intact except for slightly broken edges. The hollow to the right is not the result of any mutilation; the stone must have exhibited this irregularity of shape from the beginning. The head alone bears on the mouth and nose signs of a slight and possibly intentional injury. The two figures are barely enclosed within the bounds of the moderately thick stone slab. The softly flowing left outline of Apollo's lyre comes within a hair's breadth of the contour of the stone; the head of Marsyas on the other side overlaps the edge of the slab by a fraction. The relief itself swells from the most tender break of the flat surface to an almost three dimensional roundness in the heads.

The treatment of the marble betrays the passionate labour of a beginner's inexperienced hand. Isolated marks of the borer with which the outlines had been worked out are still visible. The chisel marks exhibit a parallelism of movement, and almost the entire surface of the stone is covered with a network of fine furrows such as are produced by a toothed chisel. That, however, is Michelangelo's technique, his unique and unmistakable handwriting.[9] It is to be observed here in all clarity as in the earliest authentic works from his hands, as, for instance, in the *Madonna at the Stairs*, particularly in the hastily suggested figures of the boys in the background, and also in the relief of the *Battle of the Centaurs*. He employed this technique all his life. The summary treatment of the hair also, which does not reproduce a

[3] W. Bode, " A marble copy of the atique cameo with Apollo and Marsyas by Michelangelo," Jahrbuch der preuszischen Kunstsammlungen XII (1891). Reprinted in Bode's " Florentine Sculptors of the Renaissance," 1902, p. 318.

[4] K. Frey, " Il codice Magliabechiano," Berlin, 1892, p. 275-9, and " Quellen und Forschungen zu Michelangelo," Berlin, 1907, p. 91 seq.

[5] Carl Justi, " Michelangelo, New Considerations," Berlin, 1909, p. 41.

[6] Fritz Knapp, " Michelangelo," Klassiker der Kunst, Vol. VII, 1906, p. 170.

[7] Henry Thode, Michelangelo, III, 1, Berlin, 1913, p. 74.

[8] Hans Mackowsky, Michelangelo, 4th edition, 1925, p. 387.

[9] O. Wenzel and Aug. Vermehren, " The working method of Michelangelo," Kunst and Künstler X 1912, p. 248, and Alois Grünwald, Florentine Studies, Prague, 1914.



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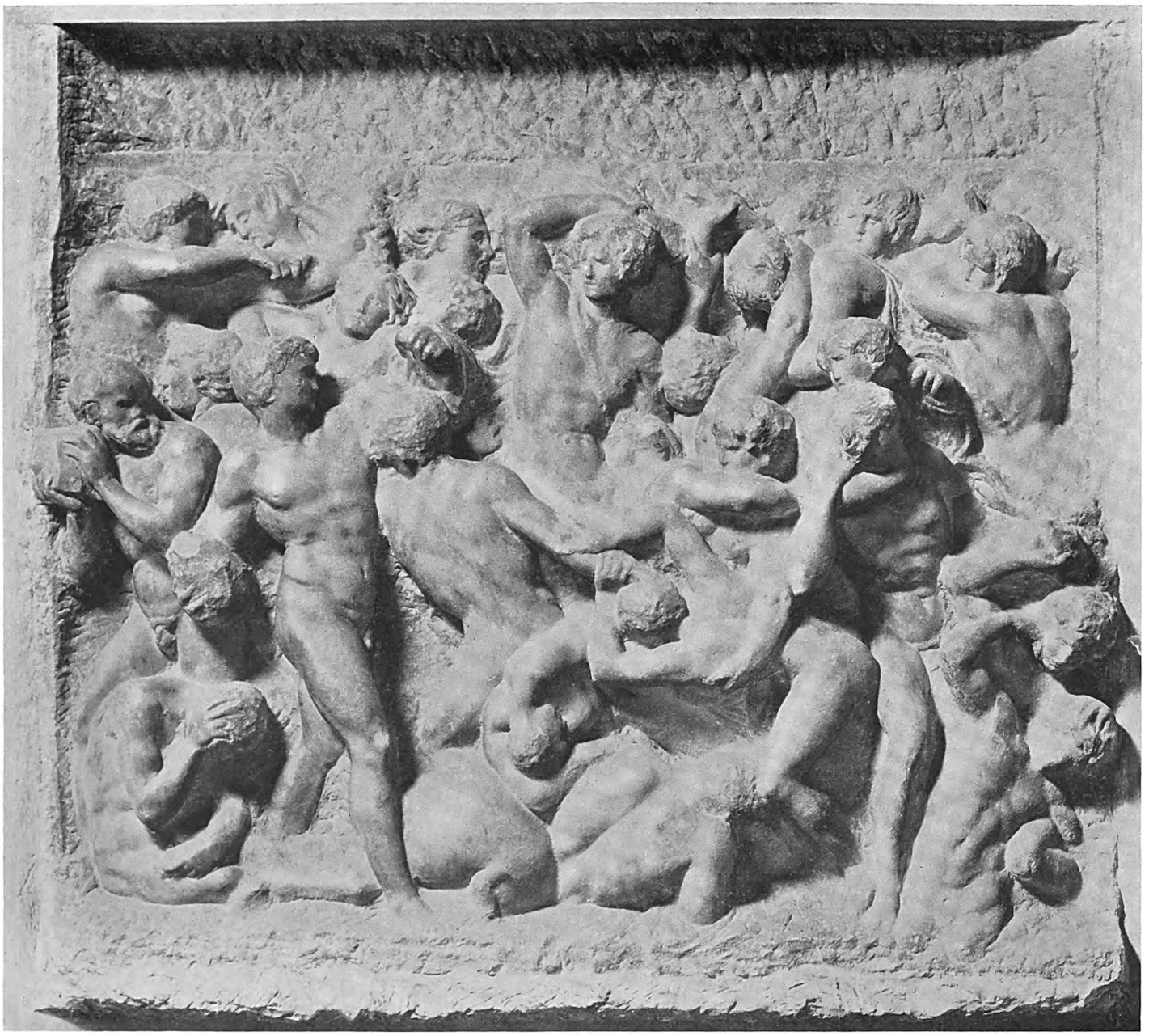

*A—The Battle of the Centaurs and the Lapiths,* by Michelangelo. Bas-relief. (Buonarroti Gallery, Florence)

*B—Apollo and Marsyas*
Bronze plaques; actual size.
(Kaiser Friedrich Museum)

Plate II. Michelangelo's first Sculpture

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material of strands and curls, but which lies upon the skull in a firmly closed cap-like form, is peculiar to Michelangelo alone.

But the unmistakable characteristics of his method increase as one delves deeper into the form and spirit of the work. There is, for instance, the relationship it bears to the pre-existing design. There can be no question of a direct copy from the antique. The relationship of the two figures to one another is deliberate in its more energetic contrasts. Apollo stands almost completely front view, whilst Marsyas, seated upon his rock, is posed in a pronounced side view. Within the bounds of this emphatic opposition the bodies develop an intentional counterpoise which is particularly marked in the figure of Apollo with his projecting right shoulder and hip balanced by the turn of the head to the left. This purely plastic feeling for the form of the body seems to represent a distaste for any obscuration by draperies. In contrast with the antique model, the Apollo is perfectly nude, and the rock upon which Marsyas sits is not covered with a lion's skin; only a scant slip of drapery falls over his right leg between hip and thigh bone. Subsidiary details have been simplified; the bare tree stem behind Marsyas exhibits fewer twigs, the flute case has been eliminated, as also the strings to Apollo's lyre, which would have been unsuitable to plastic treatment. The most notable feature is, however, the suppression of the small Olympos, which was not, as one's first impressions might suggest, merely chiselled away at some later date.

The reconstruction and simplification of the antique model betray an intuitive understanding of the symbolical content of the old myth. The satirical burlesque of gods has suddenly been raised to the level of a moving human tragedy. Glowing youth heedlessly triumphs over backward old age, heavenly harmonies over the nasal piping of human pettynesses, genius over self-satisfied limitations. How impressive is here the speech of sculpture, though denied the singing tones of music. It needed the interpretation of the more modern sculptor to produce this overpowering sense of conflict between the two opponents: behold the beauty and power of the youthful god and in close proximity its very reverse. Can we not already trace the dawning consciousness of agonizing struggle with his destiny? Is this not already the blossom which will ripen into the bitter fruit of his philosophy? Despite the immaturities of form, how obvious are the signs of a divine blood flowing through Apollo's limbs, how patent a gnawing agony of the soul in the bowed head and features of Marsyas—an agony that cuts deeper than the jessel that binds the arms behind him, and is more penetrating than his fear of the threatened bodily tortures! Of what avail the plea for mercy of the little Olympos at the knees of the god to this tortured soul?

Those acquainted with Michelangelo's temperament will already sense his inborn " dyskolia " in the simplification and intensification of the antique theme. Permeating this work, with all its youthful imperfections, are the tones that will ring with the ever increasing majesty of an organ swell through the future creations of the master. Once the original nature of his basic harmony has been recognized and fulfilled we can easily fathom the superimposed voices and melodies despite the clumsiness of their treatment. Search and experiment is visible in every direction. The proportions are still uncertain. The right arm of Apollo is unnaturally long, the supporting left leg is obviously too short. But the thorax is mighty in conception, and the articulations are supple beneath the taut skin. Bode's remark that the David was already foreshadowed in Apollo was penetrating and correct. No mediocre copyist would have had the idea of resting the lyre so firmly upon the projecting left hip, while in the antique original, held by the god's left hand, it lightly lies against his body. How characteristic of Michelangelo that the left arm of Apollo should run out dead into the flat background. Examples of this nature are frequently met with in the centaur relief, and this is even to be observed in the *Notte* of the Medici Chapel when examining the figure from that centre front viewpoint from which it was conceived. The head of the god with its small eyes, its so slightly projecting nose and the massed hair has in the Theseus of the centaur fight its technically more developed counterpart. The supporting left leg, with its over thick form and still misunderstood heel and toes projecting ever so delicately from the stone background, foreshadows the similarly modelled figure whose relief, barely more than breathed on, so flat is it, is in the background of the *Madonna at the Stairs*.

But the Marsyas differs even more from the antique model than does the Apollo. Seated in riding posture upon his fragment of rock as upon a hard saddle, his figure is more energetic in profile and richer in sculpturesque movement. The higher jesseling of the arms forces the upper body forward with its mighty thorax, and a painful indenting of the abdominal region ensues. The concrete representation fails of its artistic intention at this point, although other models beside this actual example of antique gem-cutting could easily have been a guide to



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the young artist. We read in the travel diary of the Frankfurt advocate Johann Fichard of the year 1536 that two antique statues of Marsyas had been erected at the exit portal of the second courtyard in the Palazzo Medici, and that one of them was a seated representation.[10] How easily may the young Michelangelo have been acquainted with these works! The fragment of drapery, being unmotived once the lion skin had been eliminated, is particularly characteristic of Michelangelo; even when fully mature he rarely worried himself about the logical origin of his drapery fragments, and often liked to emphasize important and expressive points of body movement by their aid.[11] If this aspect points to the *Bound figure* in the Louvre, how much more is this same Parisian masterpiece foreshadowed by the surprisingly elaborate modelling of the twisted left shoulder with its muscular upper arm and the bent elbow joint. These parts in particular betray a genial precocity bearing within itself a promise of superlative future mastery. The highly placed right leg, like the standing leg of Apollo, barely more than a contour, is raised in tenderest relief. But the most convincing element in favour of Michelangelo's authorship is the tragic mask of this head, with its tense eyes, the forehead furrowed above the nose, and the traits of all too human suffering about the mouth. This expression is not to be found in the antique model or in any copy thereof. It is Michelangelo's unique spiritual possession, his soul's monogram so to speak. He paralyses one with the power of an agony of self-realization in the *Giorno* and particularly in the *Crepuscolo* of the Medici Sacristy, and in the work here under discussion it appears as a pale premonition.

Are further words or suggestion necessary? Whether Michelangelo had the antique original brought to his notice by Lorenzo himself or whether he employed a contemporary reproduction in plaque form as his model is of no consequence. Significant for Michelangelo is lastly the unfinished state of the work. We must imagine how the youth of fifteen in the first flush of the creative impulse would have appropriated and used one of the odd marble slabs lying about in the garden of San Marco, which was intended to be incorporated in the library building planned by Lorenzo.[12] This, like so many of his mature works, lies unfinished once the ideas that had occupied and excited him had found adequate expression. Just such a sudden dimming of a passionately illuminated eagerness is shared by this firstling by the *Madonna at the Stairs* and the centaur relief—a first step quickly overcome, which finds its explanation in the ever forward-thrusting geniality of a Michelangelo otherwise not to be accounted for.

Dante, in the first canto of the Paradiso at the commencement of the most inspired part of his theme apostrophizing Apollo as the highest poetic power, cries:

Entra nel petto mio, e spira tue
Si come quando Marsia traesti
Della vagina delle membre sue.

So might his words:

Poca favilla gran fiamma seconda

a few verses later on in the same work apply to this Apollo relief which stands at the portal of the triumphal progress of Michelangelo's works; and it is the expression of an intuition pertaining to genius created by virtue of a preponderance of soul rather than by virtue of fortuitous circumstance.

[10] Item ad eam portam qua in viam publicam egredimur, utrinque est posita Marsii excrociati simulacrum marmoreum, et sinistrum quidem ex bracchiis dependet. . . . dextrum vero sedet, bracchiis tamen sursum delegatis. Et est ex lapide porphyro quo colore mire refactur ipsius excrociati Marsiae forma.—Schmarzow, excerpts out of Joh. Fichard's "Italia" of 1536, Repertorium für Kunstwissenschaft, XIV, 1891, p. 378.

[11] Hans Mackowsky, "Michelangelo," 4th ed., p. 374 f.

[12] Karl Frey, "Michelangelo," p. 46. See also "Quellen und Forschungen," p. 54.

# MORE FREYDAL DRAWINGS BY CAMPBELL DODGSON

IN May, 1926, it was my privilege to comment in this magazine[1] on an important series of hitherto unknown first sketches for the jousts and combats on foot in *Freydal,* one of the literary records of his life and exploits projected by the Emperor Maximilian I, of which the finished miniatures, at Vienna, were published in 1880-82 by Holzhausen, with an elaborate introduction by Quirin von Leitner. Shortly afterwards, in June, 1926, an isolated drawing belonging to the same set of tournaments, and not identical with the one mentioned in my footnote, turned up at Messrs. F. Muller's sale at Amsterdam, and was bought for the British Museum.

A much more important addition to our knowledge of the history of *Freydal* has now to be recorded. Messrs. Boerner's coming sale at Leipzig will include no less than twenty-eight drawings, one of which is here reproduced in colours [PLATE] belonging to the hitherto missing first designs for the masquerades which form part of the four-fold cycle of *Freydal,* consisting of the "Rennen,"

[1] BURLINGTON MAGAZINE, xlviii, May, 1926, p. 235.



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A Sketch for one of the Masquerades in "Freydal"; 23.5 cm. square. (Messrs. C. G. Boerner's sale, Leipzig)

More Freydal Drawings

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" Stechen," " Kämpfe " and " Mummereien," held on four successive days at the courts of sixty-four princesses or noble dames. Like the drawings belonging to Messrs. E. P. Goldschmidt & Co., these are derived from the possession of the Pourtalès family. They have no manuscript notes attached to them, nor any trace of having had slips fastened on by sealing-wax. Very few have numbers, and these not of very old date. Without the support of any such comment as " ist also gerecht," which occurs on some of the tournament drawings, it would not be very safe to assume that the crosses drawn on the lower margins of the drawings signify the Emperor's, or anyone else's approval; they may only mean that such and such a subject, ordered to be drawn, has now been done and ticked off.

The paper on which the drawings are made, with wide margins, perfectly preserved, has the same watermark as those previously described, an anchor in a circle surmounted (not " surrounded ") by a star with six points, Briquet 490. The drawings, apparently all by the same not very skilful hand, with affinities to the " Danube School," are made in pen and ink and washed with water-colours in a great variety of tints; green, blue, pink, lilac, dull yellow and brown being favourite colours. With about five exceptions, they are recognizable as first sketches for definite numbers of the miniatures from the Ambras collection; but so great alterations have been made in many cases that the recognition is a matter of some difficulty. As a rule the characteristic actions or costumes of the principal actors in the foreground are found with only minor variations repeated in the miniature from the sketch. Much greater changes have been made by the miniature painters in the backgrounds, where there is always a group of ladies as spectators. In the first sketches these groups are often rather poorly designed, small in scale, and placed against a background of insignificant architecture, which in the final version has been much enriched in Renaissance taste. There is no sketch in this collection for the single miniature of a masquerade subject which arrived at the semi-final stage of being reproduced as a woodcut—drawn on the block by Dürer—though none of them reached the final goal of publication.

The subjects depicted a great number of masquerades in which the men especially wear every kind of fanciful and grotesque disguise, afford opportunities for a much greater variety of composition than the somewhat monotonous series of jousts and combats. The dresses, as is proved by accounts, were provided by the court tailor, Martin Trummer, at the Emperor's expense. In 1502 he commanded Trummer to have paintings of all the masquerades made in a book; but if that order was carried out at the time, these can hardly be the paintings in question because of the watermark, which is that of some of the Vienna miniatures (1515) and of the paper on which they are mounted. The quaint conceits and gay colours make the drawings most attractive to the eye, as well as one of the most valuable existing records of an aspect of court life in the reign of " the last of the Knights."

# ENGLISH PRIMITIVES—LONDON PAINTERS AND OPUS ANGLICANUM

## BY W. R. LETHABY

AS is well known, English embroideries were specially famous in the Middle Ages, and many existing pieces show that they deserved their fame. Not only is the execution of the highest skill, but the designs are of great beauty comparable to, and in many cases almost surpassing, the finest paintings of the time which have been preserved. Several years ago I suggested in THE BURLINGTON MAGAZINE that the special character and general likeness of the most remarkable embroideries, wrought from say 1250 to 1350, would best be accounted for by the supposition that they were for the most part produced by a group of London workers who at some (possibly later) time formed the Gild or Mistery of the Broiderers. The designs of the earliest and finest of these works are of such competence and beauty that they could have been the work of none other than the most skilled artists of the time.

If this were so it would follow that the drawn and painted patterns for these embroideries were the work of the ablest artists in London, and there is considerable evidence to show that this was indeed so in the close resemblance between details of the embroideries and the few London-Westminster paintings which survive. This resemblance was specially presented to my mind by the painting of the Annunciation recently revealed on the sedilia at Westminster Abbey. It recalled to me a wonderfully beautiful little embroidered book cover (inlaid in a modern binding) at the British Museum which had long been one of my favourite works of art. This embroidery is of its kind a perfect work, mature and masterly,



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exquisite in colour, and of marvellous skill, an example of highly trained art [PLATE A and B]. It is unfortunately much worn, and I have had to work on the photographs a little to make the design intelligible. The book and its cover are described on a label as: "Psalter, in Latin; written in England end of the 13th century. Embroidered binding (now let into modern leather covers) probably worked by, or for, Anne, daughter of Sir Simon Felbrigge, K.G., a nun of Bruisyard, co. Suffolk, who owned the MS. in the latter half of the 14th century."

These little embroideries in fact can hardly be later than 1300, and I have no doubt that they are the original covers of the MS. written at "the end of the 13th century." As compared with paintings I should date the embroideries 1290-1300; as the only examples known of first-rate opus anglicanum with gold backgrounds worked for book binding they have a special interest. It should be noted that the little figure kneeling under the Cross, who looks like a monk, carries a book which is probably intended for the Psalter itself; the person can hardly have been other than the writer of the MS. or a donor. The painting of the Annunciation on the sedilia is also of special grace and beauty of colour, and it is so like the same subject on the book cover in "feeling" that I am impelled to think that both works were drawn by the same master. It was by comparison with the embroidery that we were enabled to interpret a white patch over the Virgin's head in the painting as part of the descending dove. The painting of the sedilia may with good security be dated 1307-8. On the side facing the altar, as I have lately been able to show, the figures represented St. Peter dedicating the church in the presence of King Sebert and another king (Ethelbert) and a fourth figure. On the front of the white alb worn by St. Peter an "apparel" of embroidery is represented from which the patterns [Figure 1, A and B] are sketched; C is from the Painted Chamber.

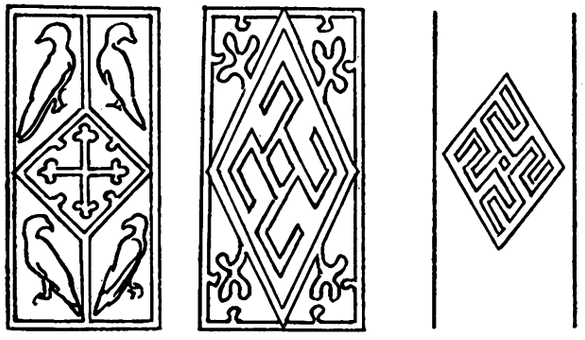

FIGURE 1—A, B AND C

The sedilia was most probably the work of Master Thomas of Westminster, the son of Master Walter, chief painter in the later years of King Henry III and in the reign of Edward I. In the work of Walter I see such close correspondence with embroideries that I am convinced that he too must have designed them. The coronation chair which is known by record to have been his work (*c.* 1300) is decorated with gilding wrought by punching into damask patterns which are practically identical with the gold thread patterned work of the embroideries. Similar patterns are also seen as borders on the garments of the figures on the walls of the Painted Chamber, which was Master Walter's chief and earlier work.

The patterns I specially refer to on the coronation chair are illustrated in Scott's *Gleanings* (Plate xxvi), but at such a small scale—at most a quarter of the original—that their importance is not apparent unless one knows the originals. One of the patterns contains naturalistic birds among oak foliage, and another has heraldic and grotesque figures

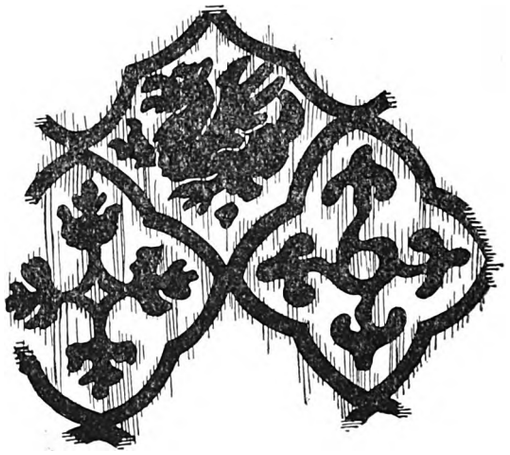

FIGURE 2. PATTERN AND GROUND IN GOLD THREAD. (BRITISH MUSEUM)

alternating with foliage in quatrefoils. Both of these resemble embroidery patterns very closely; the second is almost exactly repeated as the gold background of a panel of needlework at the British Museum given by Mr. Franks [Figure 2]. This beautiful piece, I must observe, is assigned far too late a date, just because some dealer or collector has worked on it in nineteenth-century manner MCCCXL ROMA. It should be dated *c.* 1300. These damask patterns wholly of gold are frequently found in the more costly works of about this time. Figure 3 I sketched from a piece in the Lyons Museum. Other examples may be found at South Kensington; that on a burse is practically identical with the Lyons piece.



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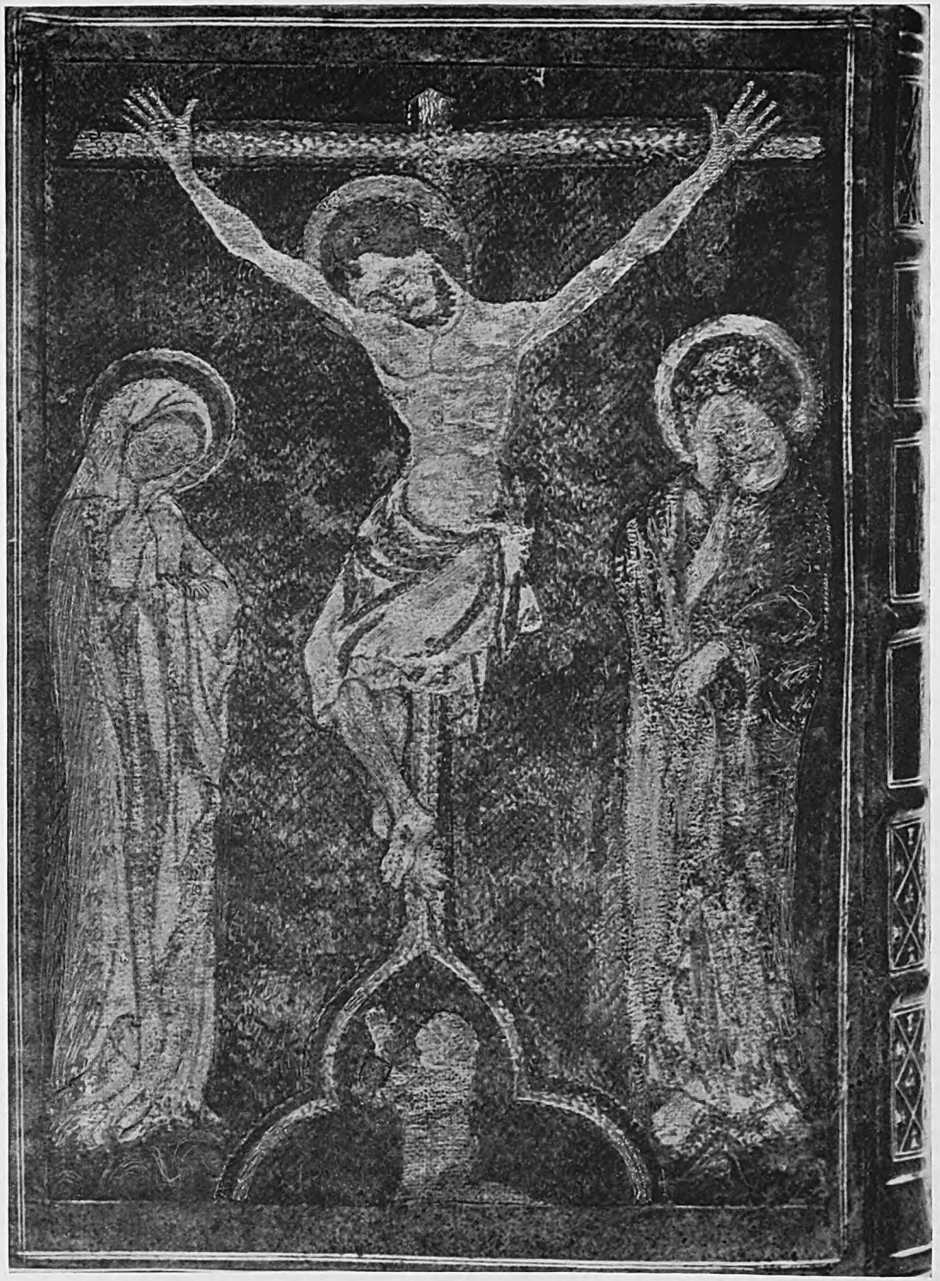

*A* and *B*—Embroidered book cover; opus anglicanum, 1290-1300. (British Museum)

English Primitives—London Painters and Opus Anglicanus

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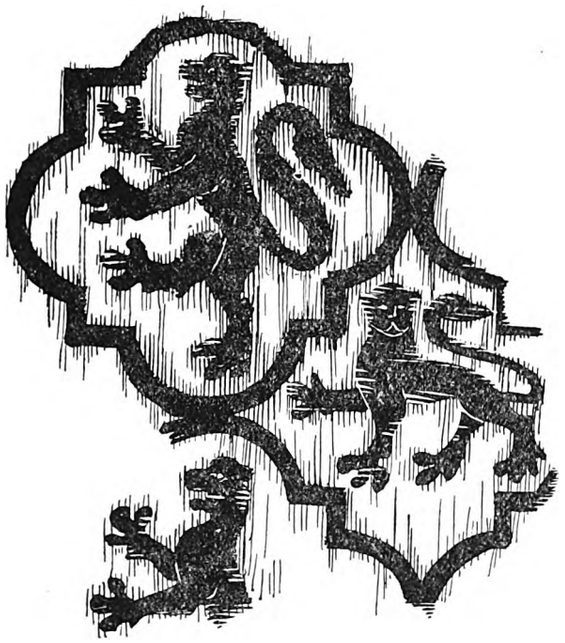

FIGURE 3. PATTERN AND GROUND IN GOLD THREAD. (LYONS MUSEUM)

Compare also panels belonging to Mr. R. V. Berkeley.

With the sedilia I would now associate the painted retable at the Cluny Museum, which has long been recognized as an English work. It seems to me to resemble the sedilia so closely in style and several details that I think it must be a Westminster or London work. Both these works seem to have been influenced by the great Westminster retable. The Cluny piece has several resemblances to the embroideries of the first half of the fourteenth century. The subjects (the Life of the Virgin) are treated in a very similar way in the painting and the embroideries, the rich cusped form of the painted panels is very like the cusped square panel of the gold-ground embroidered burse at South Kensington. The backgrounds of the Cluny retable are decorated with "powderings" of a lion and of two doves, symbols of fortitude and concord. On the sedilia we have a background powdered with lions, and the two doves appear in the pattern before mentioned which represents embroidery [Figure 1, A]. The same symbols also appeared as little details of an embroidered band represented on the breast of one of the large figures of Virtues in the Painted Chamber. They are also found painted on the noble effigy of Bishop Branscomb in Exeter Cathedral. This is such a specially refined piece of sculpture, painted in the varnish colours which are otherwise only known to me at Westminster, that I am inclined to think it must be a London work.

Many other representations of the Annunciation on the embroideries are of the same general type as that of the sedilia and the book cover, and it seems to me that they are in a strict sense in one tradition. The *Crucifixion* of the British Museum book cover [PLATE B] is very like that which is preserved in a panel under the painting of St. Faith at the Abbey, *c.* 1270. And many Crucifixions on the embroideries seem to follow the same tradition of representation. Compare those of the Syon cope and that of the earlier blue chasuble (once a cope) also at South Kensington. This last piece has some points in common with the famous Ascoli cope, which with other facts incline me to think that this too should be drawn within the circle of London embroideries. Among the resemblances between Westminster paintings and the embroideries, I would point in the first place to what I think is a general influence of the great retable. A cope in the Lateran has the subjects disposed in star-shaped panels so like those of the retable that direct imitation may hardly be doubted. The intervals between these panels are filled with seraphin. The subjects of the Syon cope are distributed in quatrefoil panels with similar seraphin in the intervals, and this seems to me a variation of the same general scheme. Many of the embroideries have figures disposed under canopies supported on twisted pillars. I would see in these spiral columns an echo of those around the shrine of the Confessor at Westminster.

On the Jesse-tree cope at South Kensington the enthroned Virgin regards the infant Christ with an intent gaze. This thought, so far as we know, was first introduced into English art at St. Albans by Matthew Paris, or in his time, and it was soon taken up by London artists. The cope has other marks of London origin. On a strip embroidered with the Life of the Virgin at South Kensington, the ground on which the figures stand in one of the panels seems to be of like kind with the flowery grounds of the sedilia paintings. Another of the great embroideries which seem to me to show evidence of being members of the same circle of London works is the Steeple Aston cope. This has charming naturalistic birds which hop and peck among the ornaments, and are closely akin to those of the coronation chair. I must mention here the medieval sketch-book in the Pepysian Library which seems to have belonged to an artist who was an embroidery designer and contains many drawings of birds. Again, the drawings of the Creation in the Holkham MS. should be compared with the English cope in a foreign collection embroidered with similar subjects. The Sabbath Rest of this series is



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one of the loveliest designs of any English artist.

The embroiderers of London were early organized into a guild. In a register of misteries of the City contained in "Letter Book H" the names of Nicholas Hally and Robert Ascombe appear as representing the "Broderers" on the City Council in 50 Edward III (1376).

In 1537 the will was enrolled at the Court of Hastings of Stephen Hombull, of the parish of St. Bartholomew the Little, in which he bequeathed eight shillings yearly to the poor of the craft of Broderers and thirteen shillings to poor householders who have been apprenticed to freemen of the same craft: remainder to the Wardens and Fellowship of the Craft of Broderers and the Fellowship of the Holy Ghost of the City of London; in case the Wardens, etc., aforesaid change their name of Broderers or Brotherhood of the Holy Ghost, to the parish church of St. Bartholomew aforesaid. Dr. Sharpe, from whose Calendar of London Wills I take this, adds the following notes: "The sum of £1 10s. is still paid by the Broderers' Company to the churchwardens, and £1 1s. to the poor of the company. . . . The 'Broderers' or 'Browderers' (embroiderers) were not incorporated by charter till 1561. The earliest ordinances for governing the craft in the City, as far as can be ascertained, were approved A.D. 1427 (Letter Book K). In 1623 John Pollard, broderer, left a tenement in trust, subject to certain charges, to 'the Keepers or Wardens and Society of the Art or Mistery of the Broderers of the City of London.'"

Other facts regarding the gild may be found in the histories of the City Guilds. I conclude with a quotation from Hazlitt's *Livery Companies* (1892): "One branch of the Broderers' business was the production of the superb palls which some of the companies still possess, and which were formerly in use at funerals. . . . The pall of the Founders' Gild described in the registers as 'the Old Hearse Cloth embroydered with Gould and Popish images' was destroyed in 1646 by direction of the Court, pursuant to the Ordinance of Parliament. . . . The present [1892] Lord Mayor (Alderman Evans) belongs to the Broderers."

It may be noted here that the late H. R. Plomer, according to *The Times*, "revealed the true origin, among the milliners by the Royal Exchange, of the embroidered bindings long erroneously assigned to the sisters of Little Gidding."

# AN EXHIBITION OF EARLY CHINESE SCULPTURES—II.

## BY OSVALD SIRÉN

THE stylistic evolution which we have followed through a series of Buddhist sculptures may equally well be observed in some other examples of Chinese stone sculpture which are exhibited in Mr. Loo's rooms. They are partly large animals which have served as tomb guardians or at the gateways of temples, and partly reliefs of a more decorative nature forming the doors or lintels of tomb entrances; also a small sarcophagus.

The earliest among these is the pair of massive stone doors, no doubt from a tomb, which are decorated with flat reliefs representing animals and birds, and two large lion masks with rings in imitation of the bronze fittings on wooden doors [PLATE I, A]. On one door is the Tiger of the West, and on the other the Dragon of the East. Above them on both doors are two large cranes lifting up fishes in their beaks; lower down some plumed pheasant-like birds, and at the lower edge of the doors a man and a dog hunting stags. The symbolic significance of these motives is evidently of the same Taoistic order as that of the decorations on so many of the bronzes and vases found in the Han tombs, and the style of the animals and birds is also of a rather primitive nature. The simplicity is carried almost to the point of crudeness, though the general decorative effect is quite strong. It is not simply obtained by the low silhouetted reliefs of the animals on a flat ground, as on the reliefs from the Han tombs in Shantung, but the artist has endeavoured to achieve richer, one might say more colouristic, effects by covering the ground as well as the animals with a kind of "basket-work" surface, on which the series of rope-like stripes are so arranged as to suggest a kind of plaiting. This peculiar technique may also be observed on a sarcophagus from one of the cave-tombs, known under the name of Miao tse tung, near Chiang K'ou in Szechuan, published on Plate LXVII, *Mission Segalen-Voisins-Lartigue*, Vol. I. These sarcophagi represent a special type of sculpture which evidently was quite popular in that part of the country in the third and fourth centuries. It is rustic and provincial, but nevertheless expressive of its kind, and it probably still belongs to the Later Han dynasty. The tomb doors belonging to Mr. Loo are, no doubt, products of the same local school, and we presume, though we do not know for



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A—

—B

*A*—Massive stone doors, probably from a tomb, decorated with flat reliefs. Later Han dynasty. *B*—False door to a tomb; engraved stone. T'ang dynasty. (Messrs. C. T. Loo and Co., Paris)

Plate I. An Exhibition of Early Chinese Sculpture—II

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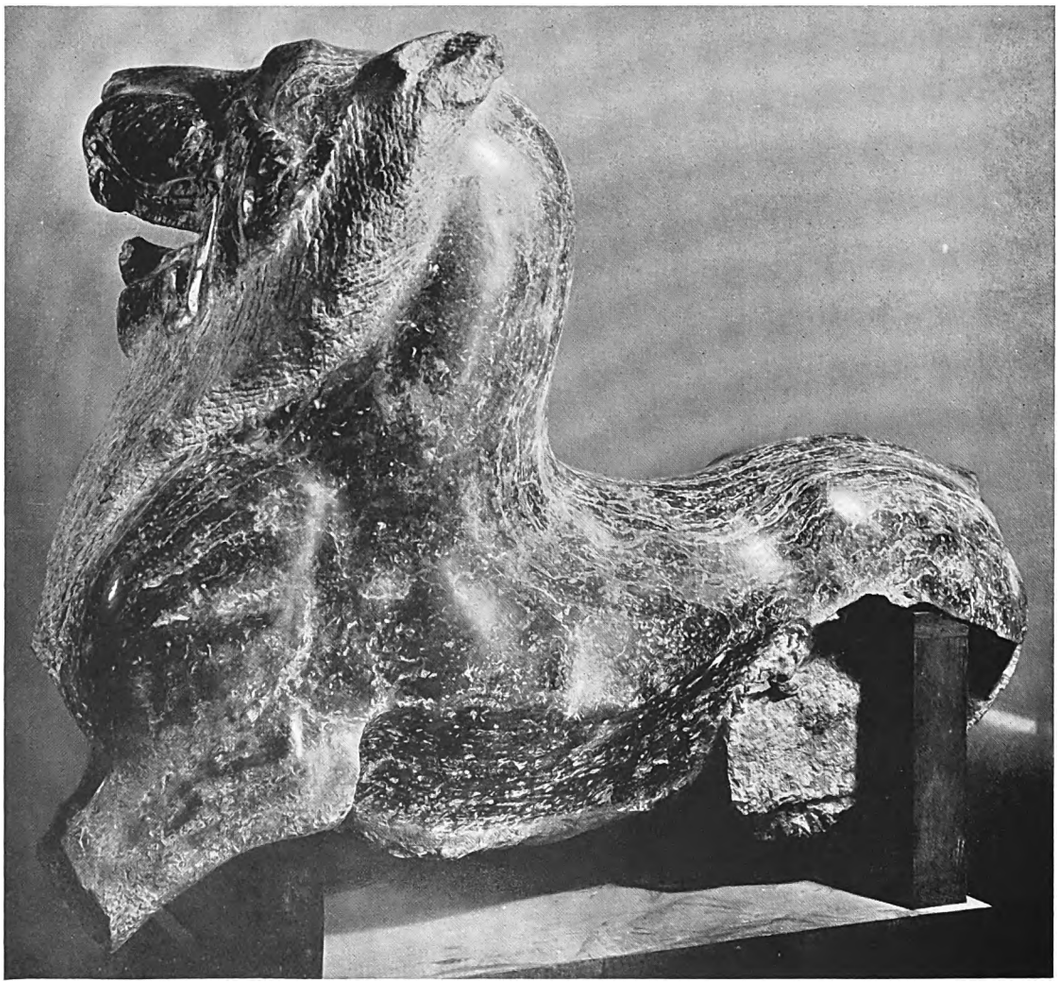
*A—Chimæra.* Guardian animal from a tomb; grey limestone. Early sixth century



*B*—Guardian Lion from a tomb; dark marble-like stone. Later Han dynasty. (Messrs. C. T. Loo and Co., Paris)

Plate II. An Exhibition of Early Chinese Sculpture—II

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certain, that they also come from Szechuan, maybe from one of those Miao-tse tombs which according to Segalen's preliminary report in *Journal Asiatique,* May-June, 1916, contained quite a number of sarcophagi as well as other tomb furniture.

It may not be without interest to confront these rustic tomb doors with the sham door from a Chinese tomb of the T'ang dynasty, exhibited in an opposite niche in the same room [PLATE I, B]. The two monuments are indeed opposites in every respect. In the later one we have an exquisite example of the full and rich ornamentation of the classical period in the evolution of Chinese sculpture, when the ornamentation had reached its apogee of decorative exuberance. The central panel of this sham door (which served to close up the entrance to a burial chamber) is decorated with two imposing *dvārapālas* simply engraved on the hard surface of the stone, being thus more of a drawing than an actual sculpture. This square field is framed by broad bands of " acanthus " stems and foliage interspersed with flowers and small birds, but in the upper border the central motive is a large lotus flower. This central motive is repeated on a larger scale and with still more freedom in the drawing of the petals on the half-circular gable which forms the top of the doorway. The holy flower is here again, as in so many Buddhist monuments, flanked by two lions, but they are no longer seated quietly guarding a symbol of the law, but bounding wildly with outstretched paws and open mouths, adding an impetuous movement to the rich scroll work of winding stems and leaves. The design is remarkable for its vivacious rhythm and a certain flowing lightness which pervades it throughout, making it unusually fascinating from the decorative point of view. The varying masses of foliage are pleasingly relieved by the broader surfaces of the two animals and the large central lotus. Several engraved stone slabs, parts of tomb doors or borders of stelæ, are reproduced on Plates 438 to 443 in "Chinese Sculpture," and among those which are most similar in style to the present one is a slab dated 736, which probably may be taken as an approximate date also for this beautiful specimen of engraved and flat relief work.

The same mode of decoration is applied to a small sarcophagus (possibly for the ashes of some holy man) executed in stone, though in the shape of the ordinary wooden coffins. Its four sides are decorated with the symbolic animals of the four quarters of the world: the Bird, the Tiger, the Dragon and the Tortoise, besides some winding leaves and two small figures. The main motives, animals and leaves, appear here as large silhouettes with engraved lines against a roughed background. The proportions are very successful and the decorative arrangement well-balanced without any *outrance,* yet with a great deal of energy and incisiveness in the drawing of the main motives. It must be of about the same period as the sham door described above, the ornamental leaves being treated in a similar fashion.

Greater sculptural importance than these engraved or very slightly raised reliefs is attached to the animal statues which were placed at the front of the tombs, or usually as guardians on both sides of the entrance to the " spirit road " (*shên tao*) which led up on the south side to the main front of the burial mound. It became customary in the Han dynasty to enclose the burial areas with walls, and to place at the side of the south entrance big pillars forming a kind of gateway as well as guardian animals. Sometimes these pillars or animals were also repeated on the east and the west side. Later on, in the T'ang and following periods, this arrangement was developed into long tomb alleys, i.e., rows of animals and human figures placed on both sides of the road leading up to the mound. None of these early tombs are fully preserved, but the tomb pillars may still be seen at quite a number of places in Szechuan (see *Mission Segalen-Voisins-Lartigue,* Vol. I, Plates XIV to XLIV), and also in Honan and Shantung, for instance at the tomb of the Wu family, where furthermore the two guardian lions still exist, though in a dilapidated condition, broken down from their pedestals at the foot of the pillars. These pillars were executed, according to inscriptions, in A.D. 147. Still more imposing guardian lions are nowadays to be seen, as is well known, not far from Nanking, at the tombs of Emperors of the local Sung, Liang and Ch'i dynasties, which reigned in the fifth and sixth centuries. At these later tombs the guardian animals have grown much larger, wilder and more fantastic than at the Han tombs. They are no longer simple roaring lions, but have become winged beasts, which may be characterized either as chimæras or as winged lions, the former being principally used at the Imperial tombs, whereas the latter are to be seen at the tombs of princes and dukes.

Both these kinds of guardian animals are represented in Mr. Loo's collection. The early lion type, quite similar to that which may be seen at the tomb of the Wu family, is wonderfully emphasized in the great statue executed in dark marble-like stone, which is interspersed with streaks of reddish-orange



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colour [PLATE II, B]. The well polished material has almost the surface effect of bronze, which adds a great deal to the tactile beauty of the wonderfully modelled beast. The lithe and elastic body is carried over with a bold swinging line into the bulging, proudly lifted neck, and the open jaws framed by the thick wreath of the mane. The legs are broken, except one, but the movement is so well expressed in the joints of the shoulders and loins that one receives a convincing impression of the attitude of the animal, who seems to come to a sudden standstill, ready to leap again the next moment. As far as I know, this is, besides the other above-mentioned smaller lion at the Wu tomb in Shantung and the tiger at Kao I's tomb in Szechuan, the only large lion statue which may actually be dated into the Han period. This fact alone would be enough to make it a monument of very great historical and artistic importance.

The statue which forms a pendant to this in Mr. Loo's entrance hall is a chimæra, i.e., a composite animal with a lion's body, a dragon's head, large wings at the shoulders, and an ornament of feathers over the body: it has further had a bird's comb on the head, which is now broken, as well as the four legs [PLATE II, A]. It is altogether a more imaginative creation, which owing to this very fact lacks something of the convincing force of the lion, but possesses still more of that flushing energy which is so characteristic of Chinese animals. It evidently comes from an Imperial tomb, and it belongs to the same group of chimæras as two somewhat larger statues now in the University Museum in Philadelphia, which, as far as I can see, should be dated about the beginning of the sixth century. They are stylistically related to the chimæras at the tomb of Emperor Ch'i Wu Ti (*obit* A.D. 493), which is one of the finest of the Imperial tombs in the neighbourhood of Nanking, though I hardly believe that these three chimæras come from the same province. They reveal some different features of style and a very peculiar conventionalization of the spring-like neck muscles which serve to emphasize the movement and the almost ornamental treatment of the feathers. In this respect they remind us more closely of the chimæras in clay and bronze, of which there are many examples scattered in European and American collections. This statue may thus serve to illustrate the second stage in the evolution of animal sculpture, whereas the first one is well emphasized by the stone lion. It is quite noticeable how the imagination of the artist is given freer play and how the decorative rearrangement of the motive is more and more emphasized. We doubt whether any of these Chinese artists have ever seen a real lion—not to speak of a chimæra!—; what interests them is anyhow not the naturalistic likeness of the animals, but simply such qualities as the fierceness, the proudness, the muscular energy and almost spiritual expressiveness of these guardian beasts. From a formal point of view these animal statues are indeed dependent on Iranian models (of which at present we know very little), but by their inner nature they are thoroughly Chinese creations.

It is not very satisfying to pass from these proud animal sculptures of early periods to the somewhat later ones, of which there are also several specimens in Mr. Loo's collection, because, though many of these later lions may be quite interesting, none of them reach the same artistic level as those executed in the Han and the Liang periods.

It would require too much space to dwell here in detail on the successive types of lion statues now exhibited in Mr. Loo's house; we can only mention in passing the protomæ of two seated and of two rampant lions, which probably are of the sixth century, as becomes manifest from the linear stylization of their manes in elastic curves [PLATE III, A and B]. More amusing and more illuminating for a comprehension of the general trend in the evolution is the seated lion in white marble, which probably was executed towards the end of the T'ang era, though it shows the decadence rather than the rise of T'ang art. It is quite a humorous beast, trying to scare us by its roar, but its pouting figure and almost *coquette* movement make it decidedly more entertaining than awe-inspiring. The limbs are heavy and full, the chest is bulging, the mane is rich and curly, and the forms are rendered with a good deal of feeling for masses of light and shade, almost pictorially. It is thus a good example of what we have already called the baroque tendency in Chinese sculpture which became prevalent towards the end of the T'ang dynasty [PLATE III, C]. Just like its relatives in European art of the seventeenth and eighteenth centuries, it cannot convince us of anything else than its fittingness to serve as an agreeable decoration in a picturesquely laid-out garden.

Yet this lion has a sculptural value; it is conceived as a plastic work of art, a praise which hardly can be bestowed on the two massive beasts, be they lions or tigers, which are placed outside the entrance door to Mr. Loo's pavilion [PLATE III, D]. They are evidently of a much later date, and may well have been made for the



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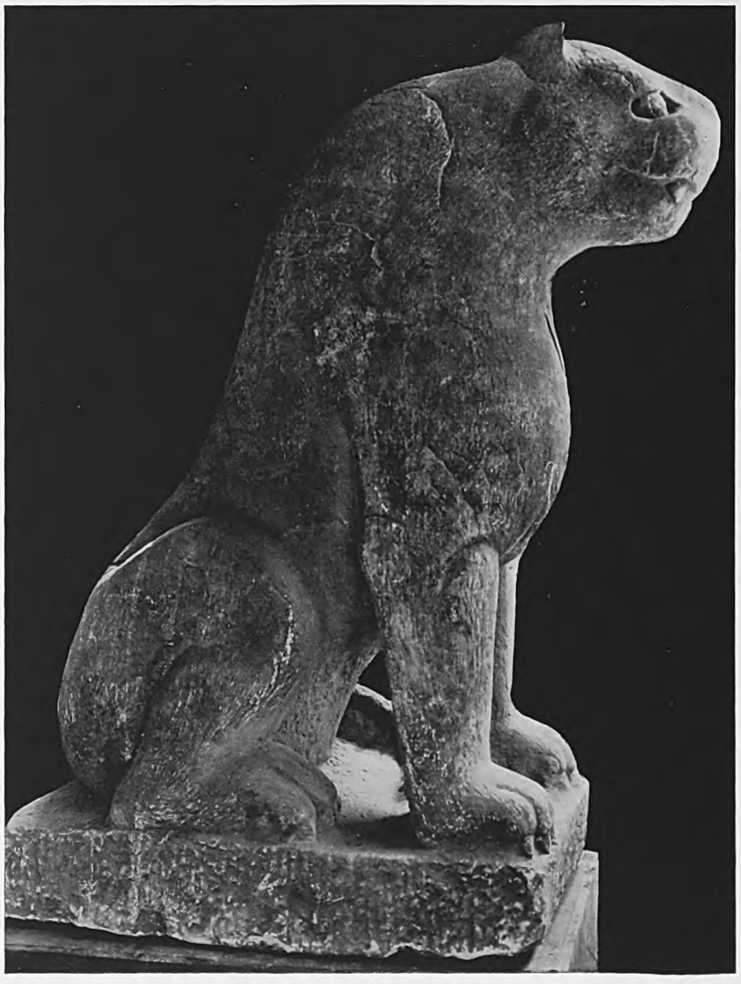
*A* and *B*—Two crouching lions, formerly pedestals to a doorway. Grey limestone. Early sixth century

*C*—Seated lion. Marble. T'ang dynasty



*D*—Seated tiger. Marble. Sung dynasty. (Messrs. C. T. Loo and Co., Paris)

Plate III. An Exhibition of Early Chinese Sculpture—II

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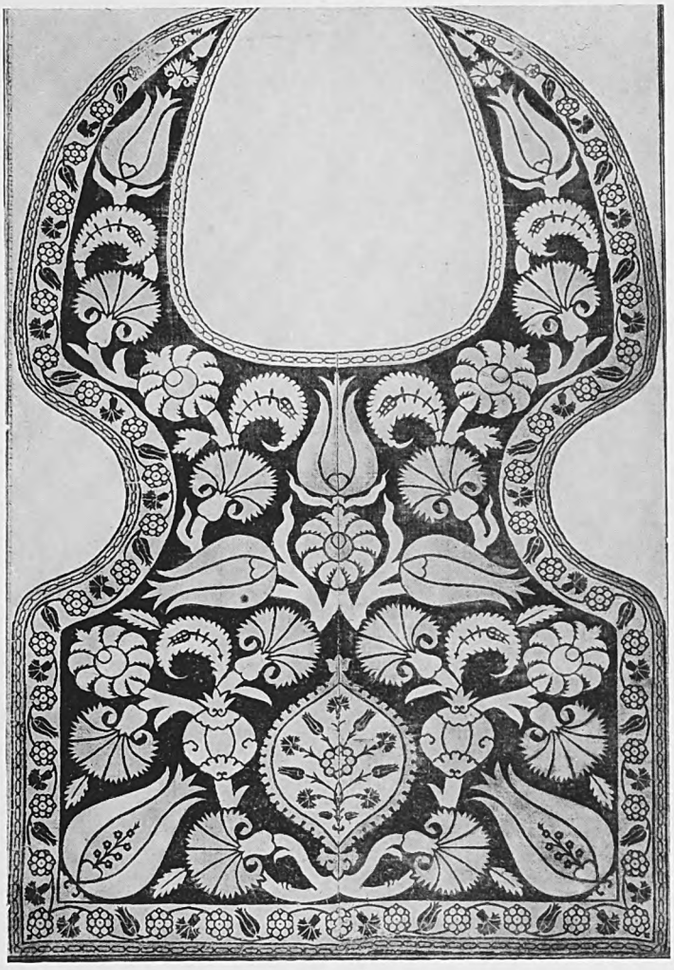

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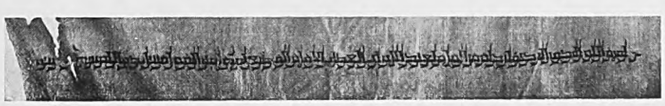
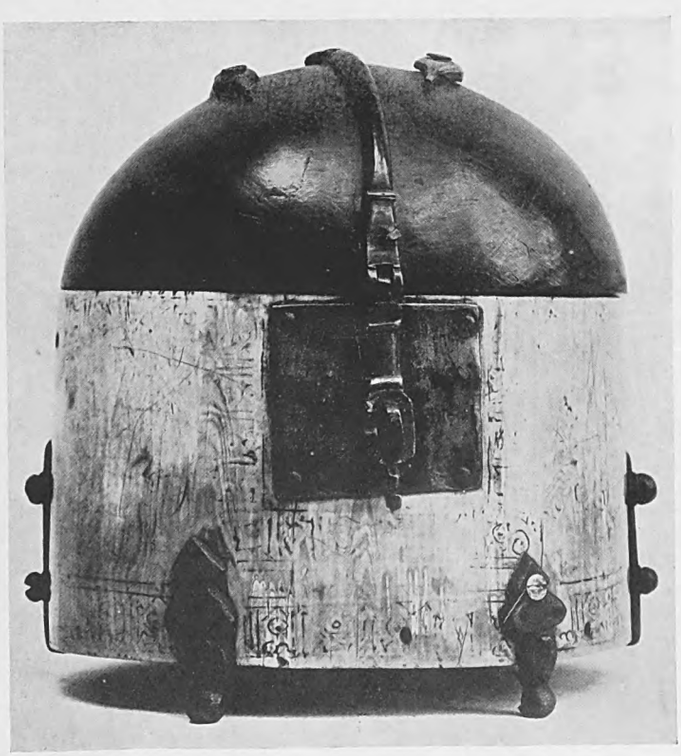


C—



—D

—E

*A*—Saddlecloth of Anatolian velvet with crimson ground, sixteenth century; *B*—Fragment of linen with a royal Abbaside inscription, tenth century; *C*—Ivory box with wood fittings; *D*—Astrolabe, dated 729 A.M.; *E*—Bronze door knocker with Mameluke inscription

Plate I. Some Moslem Objects in the Benachi Collection

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long avenues leading up to some Imperial tomb of the Sung dynasty. Here one can hardly any longer speak of a sculptural form; they are simply flat colosses, and the memory of the prototype has evidently waned into the vague idea of something gross and heavy, with a humped neck of which it is hard to tell whether it belongs to a cat or to a walrus!

# SOME MOSLEM OBJECTS IN THE BENACHI COLLECTION

BY MRS. R. L. DEVONSHIRE

WHEN in March, 1925, the Société des Amis de l'Art of Alexandria organized their delightful "Exposition d'Art musulman,"[1] attention could not fail to be drawn to the fact that a large proportion of the exhibits had been lent by M. Antoine Benachi, who was also chiefly responsible for the excellent arrangements of the Exhibition. M. Benachi has now left Alexandria, where he will be greatly missed, both in artistic and philanthropic circles, and has taken his collection with him to Athens. The loss to Egypt of those valuable objects will be compensated, where tourists are concerned, by the gain to the Hellenic city, which until now was devoid of any specimens of Moslem art, in spite of the many years of Turkish occupation.

M. Benachi does not confine himself to Moslem pieces, with which we are here exclusively concerned, but also collects ikons, objects from the Greek islands, Florentine, Spanish, Hispano-mauresque and other beautiful things. He has gathered together a large number of picturesque articles of jewellery, not only Arab and Persian, but Greek, Italian, Turkish and African, and it is to be hoped that this interesting special subject will one day be investigated by a competent student. It is an attractive feature of the study of Moslem art that the different branches or side issues of it lead to important historical discoveries, chiefly by means of the epigraphy so largely used as ornament.

One of those branches, the study of textiles, has lately made great progress, and in Egypt, of which the desert sand and dry climate has preserved the contents of burying-grounds from decay and destruction, a large number of interesting documents have been found confirming early travellers' descriptions of Egyptian textile industries. M. Benachi's collection of textiles is among the very finest in existence, and supplies samples of different styles and provenance, from early fragments of archæological interest to sixteenth, seventeenth and eighteenth-century Persian and Asian specimens of sheer beauty. Leaving aside a few choice rugs, he has a beautiful series of Brussa velvet panels of the sixteenth century illustrating the decorative quality of conventional tulips, carnations, anemones, hyacinths, etc., on a crimson, green or cream coloured ground, interwoven with gold or silver.

The accompanying illustration [PLATE I, A], reproduced from the Morancé Album, shows a gorgeous saddle-cloth with a very bold design on a ground of crimson. An embroidered velvet hanging, originating from Reched, seventeenth century, and exceptionally finely worked, is also illustrated in the Morancé Album (plate 49). Several beautiful Persian brocades, dating from the time of Shah Abbâs (A.D. 1586-1628), show delicate sprays of roses, or graceful birds on a "shot" fawn and gold background. Three panels of that period, 2.50 m. in length by about 65 cm. in width, each represent a mihrâb flanked with two columns, a lamp hanging on a chain in front of it; climbing roses form the foreground, and the somewhat pale harmony of the whole is relieved by unexpected specks of dark-blue woven here and there into the material. Another piece of damask, perhaps seventeenth century, has a satin ground of the most exquisite shade of emerald green, with delicate flowers in white, gold and rose-colour. A large fine muslin scarf, probably an Indian shawl, has a wide gold border with large pink, white and pale blue flowers. A curious Hispano-mauresque specimen in green, old gold and rose-coloured silk bears the name of Allah in the shape of an arabesque and crowned lions facing each other.

But to archæologists and historians the supreme interest of M. Benachi's collection resides in his specimens of royal textiles, several of which bear Khalifes' names and inscriptions. I am fortunately enabled to publish a photograph of one of those by the courtesy of M. Etienne Combe, the distinguished archæologist, who is preparing a detailed catalogue of these historical pieces.

This precious fragment, a piece of linen with a red silk woven inscription in clear Kufic characters, bears the name of the

[1] See Catalogue, Alexandria, 1925; article by the present writer in THE BURLINGTON MAGAZINE, August, 1925; and illustrated Album, "Exposition d'Art musulman, Alexandrie, 1925" (Morancé, Paris, 1927), some copies of which bear the title "Les Arts Musulmans à l'Exposition d'Alexandrie," Migeon, M. Migeon having enriched the volume by a brilliant preface. The numbers referred to in the course of this article are those in the Catalogue.



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Abbasside Khalife Abul Qâsim al Fadhl al Muti' lillah, who reigned in Bagdad from A.D. 945 to 974 [PLATE I, B]. Another has a very fine Fatimid Kufic inscription in two lines running in opposite directions, woven in white silk on a blue ground, the rest of the material being linen. No name appears on this fragment, only eulogies, but M. Combe has no doubt as to its Fatimid origin, the wording of the eulogies being very characteristic. A piece of muslin, with Kufic letters woven in gold, is of such extraordinary fineness as almost to justify the assertion of the celebrated Persian traveller, Nassir-i-Khosrau, that a whole piece of Tinnîs muslin could be drawn through a finger-ring; whilst another has a charming band of medallions on a blue ground, enclosing hares facing each other.

Several embroidered materials also form part of this early group, among others a piece of muslin, apparently part of a burying-cloth, showing Kufic inscriptions in sixteenth-century style, with lions in medallions, and many more equally rare specimens; a catalogue of these drawn up by a scholar such as M. Combe will be of the utmost advantage to students.

Of later royal fabrics, woven in the special workshops known as *Dar el tirâz*, M. Benachi has two precious specimens with the name of Sultan Mohammed ibn Qalaûn, one of which he lately acquired from Major Gayer-Anderson; a similar fragment, undoubtedly from the same piece, is in the Victoria and Albert Museum, presented by the same connoisseur.[2]

The late M. Alexandre Benachi had a very fine collection of Oriental ceramics (some of which were shown at the Alexandria Exhibition), and, probably for that reason, his brother excluded such from his acquisitions. In the last few years, however, M. Antoine Benachi became the possessor of four exceptionally beautiful sixteenth-century Damascus plates from the well-known Koechlin collection. Two of them are illustrated in Henri Rivière's album of the hundred finest pieces of Islamic pottery, "La Céramique dans l'Art musulman" (Lévy, Paris, 1913), pl. 80 and 81. The accompanying plate [PLATE III, E] illustrates a third, only 29 c. in diameter, in very characteristic design and colouring.

We may place in the same class a fragment of mosaic tiling found at Fostât of which the photograph is so realistic that I could not resist the desire to publish it, though I have not examined the fragment itself, and cannot suggest a likely origin for it [PLATE II, A]. The design would suggest Rhages, thirteenth century; I have seen no mosaic like it in Egypt save a solitary inscription in the mosque of Al Mardâny (fourteenth century), of which the technique resembles this. In the British Museum some Persian tiles labelled Khargird, fifteenth century, also seem to have been made in the same manner.

Oriental blades are always attractive not only to connoisseurs but to the public in general, and the war weapons owned by M. Benachi are of great interest, partly on account of the perfect finish of the "Damascene" ornamentation so justly famous, and partly for various historical reasons. Two of them (418 and 422), broad and short, in watered steel with gold inscriptions, bear the signature of Asad Allah (the Lion of God), the celebrated armourer of Shah Abbas (early seventeenth century) and the small lion in relief with which the great sword-maker liked to decorate his work. The curved blade of a yataghan bears a magic square with four letters, B.D.U.H. This artificial, talismanic word *Bduh* plays an important part in magic in the whole of the East; it is considered as the alphabetical equivalent of the magic square containing the numbers 2.4.6.8. which correspond to the above letters. It is, however, chiefly used in cases of physical ailments, or to ensure the arrival of letters or packages, and inscribed on books or on jewellery rather than on weapons.

On the other hand, a favourite amulet for weapons is a rosette formed with the names of the Seven Sleepers, which is said to have the virtue of preserving blades and protecting the bearer from blows. One of these, beautifully damascened in gold, is to be seen on a fine yataghan with an ivory handle, bearing the names of the maker and possessor and the date, 1239 (1824).

A puzzling historical piece (436) [PLATE III, F] is an iron Arab helmet, with silver inscriptions, found in Greece on the battle-field of Kopais (Cephisus), where Walter of Brienne, Lord of Athens, was defeated by the Catalan "Amugavars" on March 13, 1311. The words of the inscription, in Mameluke *Naskhy*, run: ". . . Glory to our lord Sultan Barakat, Master of the napes (of the necks) of nations, King of the Arabs, Persians and Dailemites." This arrogant title has been borne, wholly or in part, by several Syrian and Egyptian Sultans, including Malik Shâh of Aleppo (1087), Bibars (1262), Khalîl (1288), Barqûq (1400) and Al Ghûry (1503), and it seems difficult to connect it in any way with the defeat of Walter of Brienne in the early fourteenth century; the coincidence must have

[2] See Mr. A. F. Kendrick's *Catalogue of Muhammadan textiles of the Medieval period in the Victoria and Albert Museum.*



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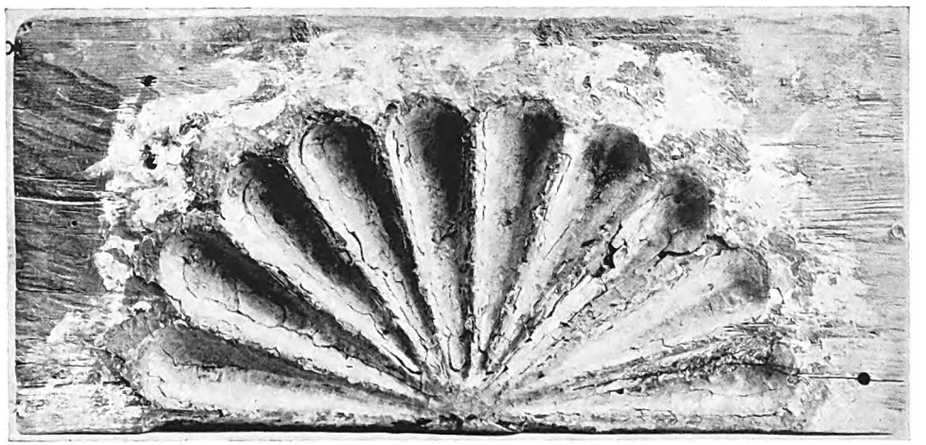
*A*—Fragment of mosaic tile from Fostāt

*B*—Brass bowl inlaid with silver, probably Mosul, thirteenth century



*C* and *D*—Carved wood panel, twelfth century; and back, showing early carving

Plate II. Some Moslem Objects in the Benachi Collection

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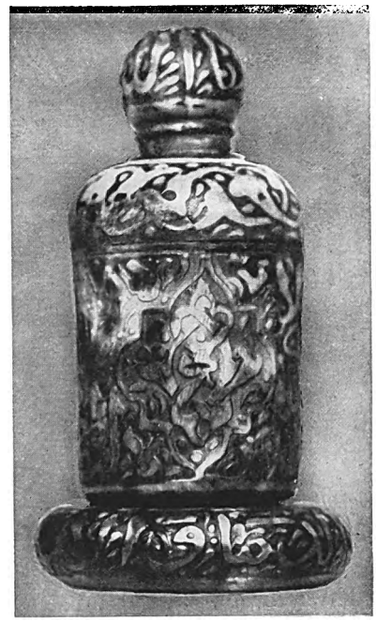
*A, B—*

*A*—Mihrab candlestick, bearing name of Sultan Qâit-bây, fifteenth century

*B*—Bowl of ewer, with strange animals; probably Mosul, thirteenth century



*—C*

*C*—Small ivory kohl-box, with Mameluke inscriptions

*D, E—*

*D*—Small inlaid brass ewer, bearing name of Sultan Shaaban, fourteenth century

*E*—Faïence plate, diameter 29 cm.; manganese, turquoise blue, olive and white decoration on cobalt ground. Damascus, sixteenth century

*—F*

*F*—Arab helmet from the battlefield of Cephisus, 1311

Plate III. Some Moslem Objects in the Benachi Collection

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been fortuitous. It is true, however, that the short-reigned son of Bibars, Al Malik al Said (1277-1279), bore the name of Barakat; the helmet may have been in the possession of some Crusader fighting on Walter's side. Perhaps it merely belonged to one of the Turkish mercenaries, or Turkopuls, whose services had been hired by the Catalans. The same titles, attributed to an anonymous Sultan, are also to be read on two charming silver inlaid brass bowls [PLATE II, B], which have not hitherto been exhibited or published, unlike numerous other metal pieces in this collection. The little Mosul box (399)[3] signed and dated 617 A.H. (1220 A.D.), is one of the earliest as well as one of the most perfect specimens known.

A whole series of mihrâb candlesticks ought, if only space allowed, to be mentioned in detail; they are in good condition, and their beauty is enhanced by the interest of their inscriptions. One of them (366), of exceptionally fine workmanship and inlaid in gold as well as silver, has been illustrated in THE BURLINGTON MAGAZINE as also in the Morancé Album; few objects are as interesting, for it bears the name of its maker, Aly ibn Omar ibn Ibrahim es Sankary of Mosul, the date 717 A.H. (1317 A.D.), and a later inscription stating that it was given to the Prophet's sanctuary by a certain Mirjân, belonging to an anonymous Sultan. "Mirjân," i.e., Coral, was, like other names of precious materials, usually given to slaves of the hareem. On examining the candlestick, M. Combe found that some human figures on it had been purposely scratched when the later inscription had been added; the present possessor has actually ascertained that a clever thief had a copy of it made and substituted by a trick for the original, which he took away to sell in Europe. Another candlestick (397) of engraved brass without inlay claims the same holy provenance. This candlestick (Morancé Album, pl. 14) is an exact replica of two others in the Arab Museum, Cairo, also made for the Medina Sanctuary; they all bear the date 877(1482) and the name of Sultan Qâit-bây, who indeed had works carried out at Medina at that time. The name of Qâit-bây is also found on another candlestick (368) [PLATE III, A], of which the ornament, as well as the arrangement of the inscription in the medallion, is so unusual as to be considerably puzzling. The beautiful floral garland which encircles the inscription is of a design specially noticeable in the mosque of Sultan Hassan (1347-1361) and in that of his contemporary, the Emir Serghatmish, carved in flat relief on marble. It includes a palmette, or lotus flower, which is frequently seen on objects dating from the fourteenth century but only rarely from the fifteenth. Was the object copied from an earlier one? Was the inscription in the medallion, with its unusual wording, added in later times? I can suggest no solution of the problem.

Oddly enough, this same palmette appears on another enigmatic and remarkable object (374), a sort of tripod tray, apparently intended to hold porous clay bottles or "gûlas." This piece is illustrated in the Morancé Album and is almost unique, the only similar gûla tray of which I know being in the possession of H.H. Prince Youssef Kemal. The work is very delicate and artistic, the designs, which include the flying water-fowl usually associated with the family of Qalaûn (i.e., duck), accord with the name of Sultan Mohammed, son of Qalaûn, mentioned in the inscriptions, but the titles given to the Sultan do not conform with the usual protocol which, at the Mameluke Court, was extremely rigid.

A charming little ewer [PLATE III, D], not hitherto published, is only 28 c. high, in brass inlaid with silver. Its grace of outline is such as to suggest a Persian origin, but it bears the name of Sultan el Ashraf Shaaban, one of the last Bahrite Mameluke sultans of Egypt and Syria, and the confirming date 778-1376.

The upper part of another ewer (393) [PLATE III, B], a much larger one, has unfortunately disappeared, but the bowl which formed the base of it exhibits prodigious fancy and imagination. It is of yellow brass, of which the silver inlay has worn off, and bears three inscriptions calling down blessings on the possessor: the first of these, around the foot, is in handsome decorative Kufic; the two others, one in Naskhy and the other in Kufic, have tall letters ending in human heads, a rare but not unknown feature in Mosul metal work of the thirteenth century to which this extraordinary piece would seem to belong. The interval between the two last is filled with a wild decorative scheme in which the artist has allowed himself riotous licence, cats' or tigers' heads intermixed with arabesques and shadowy figures facing each other in medallions developed out of the general plan.

A tinned brass Persian bowl (400) bears a eulogy very characteristic of the Imâma Shi'a sect, quoting the names of the Twelve Imâms. Some objects in the Sarre Collection present the same, with slight variations, as does also a sixteenth-century escritoire from Egypt, illus-

[3] See Cat., Morancé Album, pl. 10, BURLINGTON MAGAZINE and Creswell's *Works of Sultan Bibars*, p. 183, note 2 (Bulletin de l'Institut Français d'Archéologie Orientale au Caire, XXVI).



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trated in Martin's *Kupferarbeiten,* 1902, pl. 12.

Many other pieces are of varying interest; a fine bronze door-knocker (392) [PLATE I, E], with the cupbearers' *blason* and an illegible Mameluke inscription, seems to date from the first half of the fourteenth century. It was exhibited, but has not been illustrated before.

A curious astrolabe in engraved brass (401), (Morancé Album, pl. 8) [PLATE I, D] is a fine specimen of those scientific instruments in which the medieval Arabs excelled. The inscription, in the beautiful simple Kufic writing used for astronomical instruments, reveals the date, 729h., written in alphabetical figures (called *abjad*) and deciphered by M. Combe. In the Morancé Album another scientific instrument is also illustrated, in ivory this time, engraved in small Kufic letters with the names of the artisan and possessor and the date, 741-1340.

Ivory pieces are not very numerous in M. Benachi's collection. However, he exhibited in March, 1925, an interesting *arquilla* or small box (442) with a pent roof cover, Hispano-mauresque or Sicilian, illustrated in THE BURLINGTON MAGAZINE and the Morancé Album. He also possesses another, a strange, somewhat rough specimen [PLATE I, C], with a shaped wooden cover and metal hasp, perhaps of Moroccan origin.

A tiny kohl-box [PLATE III, C], actual size, in carved ivory, shaped like a bottle, and made of three pieces, is delicately decorated with arabesques and eulogies in Mameluke *Naskhy* writing; it is a notable fact that the style of writing and decoration suggests the first half of the fourteenth century.

M. Benachi owns a few wooden panels of very early date, several of which he acquired from M. Nahman, of Cairo, at the time of the Alexandria Exhibition. One of them (339), Morancé Album, pl. I, No. 1, appears to be one of those inscriptions affixed to private houses in Tulunide times that are supposed to have constituted some title of ownership; it is a useful sample of the early form of Kufic script. Another (334), illustrated in the Morancé Album, also pl. I, No. 3, with its curved surface lines, is obviously Tulunide (ninth century), whilst one more panel is very characteristic of Fatimid work of the tenth or eleventh century. Another, perhaps early Fatimid and very like some door panels from the mosque of Al Hâkim in the Arab Museum, Cairo, has been illustrated both in THE BURLINGTON MAGAZINE and the Morancé Album (pl. I, No. 2).

PLATE II, C, also reproduced in the Morancé Album, shows one of two panels in beautiful late Fatimid or early Ayubide work, and evidently intended to face each other, for the back view of each plate shows the half of a large rose [PLATE II, D], very similar to others seen on Coptic panels, proving that the twelfth-century artists utilized wood which had already been used before, probably in some Christian building. The scarcity of timber in Egypt made this not infrequent; the great cenotaph of Saadat al Taalba (of which three sides are in the Arab Museum, Cairo, and one in the Victoria and Albert Museum) has also been carved on boards of which the other side was already decorated in Tulunide times.

## SHORTER NOTICES

THE ORIGIN OF LUSTRE WARE.—The two cases of fragments belonging to Dr. F. R. Martin (the writer of the article published on the above subject in the August number of THE BURLINGTON MAGAZINE), and now on view at the Hague Municipal Museum, cannot fail to rouse the interest of those involved with this fascinating problem. There are fragments of glass and of pottery, fragments of Roman, Byzantine and Islamic glass in different techniques, glass with decoration in enamel colours, and in lustre, with wheel-polished, with engraved linear, and with "pinched" ornament, and glass studded with blue beads and decorated with kufic lettering in "Carbotine." The pottery specimens are scarcely less illuminating. After the Ptolemaeic and Roman faïence, some of them of a wonderful colouring and ornamentation, follow the Roman "sigillata" ware, the painted Coptic, the lead-glazed Byzantine pottery, decorated in relief and in sgraffitto, Tulunid "biscuit" and white siliceous ware with a transparent paste as hard as pâte tendre, and very soft wares with opaque green glazes over stamped and moulded ornament. Finally there is the lustred pottery. The early ware shows, on a not yet perfect white glaze, ornaments identical with those painted in manganese or black under a translucent blue glaze or on a semi-opaque white glaze. Fragments with typical Egyptian ornament (stylized lotus buds and fishes), with geometrical designs in blue and violet lustre on an opaque lavender glaze to be compared with the lustred glass fragments in the British Museum. For students of Islamic pottery these fragments ought to be worth seeing. H. C. GALLOIS

FLATFORD MILL. — As the years pass the desecration of the English countryside increases, and even London is losing one by one the little tit-bits of landscape she has contrived to collect. The case is sad enough when it is merely a stretch



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of green grass or a clump of trees that is sacrificed in the interests of money and the desire for speed in travel. But when the threatened spot is not only lovely for its own sake, but is deeply associated with a great man and a great lover of nature, the loss becomes intolerable.

Flatford Mill, Willy Lott's cottage, and the enchanting waterways and leafy dells in their neighbourhood will always be endeared to the heart of every art lover through the paintings of John Constable. But for the generosity and intelligence of Mr. Thomas Robert Parkington, of Ipswich, this typically English beauty spot would have been liable to be built over. That public-spirited man has made the mill, the cottage, the waterways and an extensive area of surrounding land the property of the public. He has restored the cottage to its original condition, and arranged the mill house as a hostel for artists. These gracious acts will be deeply appreciated by all painters and art students. No better monument to the immortal memory of Constable is conceivable.

THE ROYAL COMMISSION ON NATIONAL MUSEUMS AND GALLERIES.—As we go to press H.M. Stationery Office issue an interim report (Cmd. 3192, 2s. net) and a volume of oral evidence and memoranda (29-3006, £1 1s.) compiled by the above-mentioned commission. The report contains a considerable body of facts and statistics not readily available elsewhere, and if only for that reason may be commended to all interested in the very important questions with which the commission was asked to deal. Apart from details, most carefully discussed, the report consists of a series of pleas for the further extension of a number of galleries and museums, most of these housing works of art.

The two institutions in that category which, according to the evidence of the witnesses so far heard, are in urgent need of extension are the British Museum and the National Portrait Gallery. No one who has studied these buildings and their contents will hesitate to subscribe to the opinion expressed in the report.

For the moment we must content ourselves with three quotations from page 49 of the report:

"The national collections are unrivalled in range, variety and value. Their utility is far-reaching. It would be disastrous, both from the standpoint of the educational needs of the country and of the national prestige, if they were not liberally maintained and exhibited with dignity."

"The development of the national museums and galleries has not kept pace with the growth of population and with educational needs. As compared with the development of and expenditure on other social services, the growth of these institutions has been severely checked, and economy has already been pushed beyond the point of prudent administration."

"The building requirements of the institutions in question are the result of accumulated arrears. We have surveyed these arrears with a severe eye to economy. The recommendations made represent the irreducible minimum of works which ought to be set in hand immediately."

As far as it goes, the report is admirable; and everybody will look forward with curiosity and hope to the final report.

However, a great deal of very important evidence, not referred to in the present report, appears in the larger volume, and part of it is of such a nature as to make it abundantly clear that there has been grave and long continued friction among those in control of the management of the National Gallery. This is a very serious state of affairs, and it behoves all English students of art to read the evidence carefully and to await the final report with prepared but not with closed minds.

Next month we shall deal with the matter at greater length.

THE TATE GALLERY EXTENSION.—In view of the recommendations in the above report regarding the need for extending the accommodation of at least two important London museums, there will be a general inclination to welcome the announcement that the Tate Gallery is to be still further extended by the generosity of Sir Joseph Duveen. So far as the ordinary observer is concerned, it hardly seems to be of the first importance to trouble about the class of exhibit which the new wing is intended to house. Whatever may be said of modern European painting, European sculpture is certainly in a bad way; so much so that it is almost doubtful whether it would be to the advantage of art to have another modern sculpture gallery in London; and it is also questionable whether, after the lesson of the last flood, there is any serious chance of the Tate Gallery being again inundated, in which case there would not be much need for a new wing for the storage of the Turners above flood level.

These remarks may appear as though we were looking a gift horse in the mouth, but that is not so. We mean to say simply that the new wing, for whatever purpose it may be immediately intended, is abundantly welcome, because it is sure to be put to the most useful purpose sooner or later.

## ART IN AMERICA—Byzantine Enamels in Detroit, Worcester and Boston

Byzantine enamels are so few in number, so small, precious, and carefully guarded that even the persevering student has difficulty in finding them. An accurate list giving present locations would be of great value. Many of these cloisonné enamels are preserved in the church treasuries of Europe, in those countries which fell under the influence of Byzantium and the East. Comparatively few are to be found in museums, but private collectors have ever been attracted by them. Important groups have been brought together and dispersed from time to time—particularly in Russia,



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Germany, and Austria.

Among the large collections formed in Russia in the nineteenth century were those of A. W. Swenigorodskoi[1] and M. P. Botkin. From the former, many fine examples were acquired by the late J. P. Morgan and given to the Metropolitan Museum in New York[2]; from the latter, four pieces, at least, are now on view in America. One, a circular medallion representing the *Virgin* (diameter $5\frac{3}{8}$ inches [PLATE A] in an attitude of supplication, has been acquired by the Worcester Art Museum; another, a *Transfiguration* (5 inches by $4\frac{1}{4}$ inches) [PLATE C], has been bought by the Detroit Institute of Arts; a third, depicting the *Baptism* (5 inches by 4 inches [PLATE D], has been acquired by Mr. Robert H. Tannihill and placed in the Detroit Museum as a loan.[3] Lastly, a medallion portrait of *St. Nicholas* [PLATE B] has just been purchased by the Boston Museum of Fine Arts. These purchases were made through E. and A. Silberman, of New York and Vienna.

The Detroit plaques are similar in colour and technique and appear to belong to a series of the Twelve Feasts of the Church. Eleven of these, the *Nativity, Presentation in the Temple, Baptism, Transfiguration, Entry into Jerusalem, Crucifixion, Resurrection, Ascension, Descent of the Holy Spirit,* and the *Dormition of the Virgin* were in the Botkin collection[4]; a twelfth, probably the *Annunciation,* may have been destroyed or separated from the others. Possibly the panels ornamented an iconostasis. They may have been arranged in some such way as the miniature mosaics, of a somewhat later period, representing the Twelve Feasts in the Museum of Santa Maria del Fiore in Florence.

Iconographically, these panels merely follow the accepted Byzantine tradition. Their counterparts are to be found not only in miniature mosaics, but in wall mosaics, frescoes, painted miniatures, and sculpture. The *Baptism* shows the figure of Christ shoulder-deep in the river, St. John the Baptist is at the left and three angels hold towels on the right. Both the elevated position of St. John and the number of angels—there were only one or two in earlier times—tend to confirm the twelfth-century dating. From the semi-circle above the Holy Spirit descends in a shaft of light upon the nude, bearded figure of Christ, whose hand is raised in benediction. This raising of the hand is a somewhat unusual feature, as is also the two-headed asp beneath the feet of Christ. The figure personifying the river Jordan is omitted from the foreground, as is also the axe at the foot of the tree. In the *Transfiguration* Christ stands in a circular aureole amid shafts of light. At the right and left are Moses, with black hair, and Elias with grey. In the foreground are Peter, James, and John in attitudes of amazement, but their gestures are by no means so extreme as in many representations of the incident.

Fortunately the subject matter is so familiar in these traditional scenes that we are free to turn our attention wholly to matters of colour, line, and intensity of pictorial expression. And it is in these respects that the Detroit plaques are noteworthy. In the *Baptism* we have harmonies of neutralized blues, blue-greens, vermilion, and semi-transparent flesh tones, with accents of black, white, and translucent emerald green. The gold of the upper part seems to throw a soft light over the scene. The same colours are used in the *Transfiguration* with the addition of several other hues which are combined so skilfully that they add much to the dramatic effect of the whole. A hill of opaque blue-violet—a strange, receding yet pure colour—lifts the figure of Christ from the earth and about Him is an aureole so brilliant and vibrating that all earthly things are dim beside it—an aureole of concentric circles of blue, blue-green, and clear yellow. Only one note is stronger—the contrasting black and white of the head and halo of Christ. This is more than beautiful colour, it is emotional colour.

The wide range of hues and ease of draftsmanship—if one may be permitted to call it draftsmanship when the artist draws with metal *cloisons*—point to Georgia as the provenance of this series. These enamels have something in common with those from Jumati in the Metropolitan Museum, though they are probably a century later in point of time.

The *Virgin* [PLATE A] in the Worcester Museum suggests a further crystallization of the formula. It is more restrained, more accurate; the circle of the halo is a perfect circle, the sweep of draperies uninterrupted. Some find in this a dignity to admire; others feel that the dynamic quality of the best period is lacking. The glassy stare of the eyes, the pouting mouth, the cap-like draperies about the head are in strong contrast to the Swenigorodskoi *Virgin* (New York) which is identical in theme. They suggest the twelfth-century portions of the Pala d'Oro.

In the Worcester enamel the dark opaque tones, though rich and beautiful with the gold, lack the sparkle and play of light and shade afforded by translucent colour. But the skilful combination of blue and red with touches of yellow and the pattern of pearl-like dots of opaque white give to this figure the same impressive and somewhat startling quality which is found in stained-glass windows of the twelfth century. There is much to admire in the poise of the figure and the precision of technique.

Two other large medallions which were formerly in the Botkin collection correspond with this one in size and decorative treatment. One represents Christ, the other St. Gregory Theologus. Possibly the three once formed part of the decoration of an elaborate altar frontal. In all probability, the *Virgin* in an attitude of supplication, was one of a *Deesis* group, with Christ in the centre and St. John the Baptist in a similar attitude on the opposite side.

ELLA S. SIPLE

[1] Kondakov, N.: *Histoire et Monuments des Emaux Byzantins,* Frankfort am. Main, 1892.

[2] BURLINGTON MAGAZINE, Vol. XXI, 1912, pp. 3, 65, 127, 219, 290.

[3] *Bulletin of the Detroit Institute of Arts,* Vol. IX, No. 8, p. 90.

[4] Illustrated in colour in the Catalogue of the M. P. Botkin Collection, St. Petersburg, 1911, plates 67 and 88.



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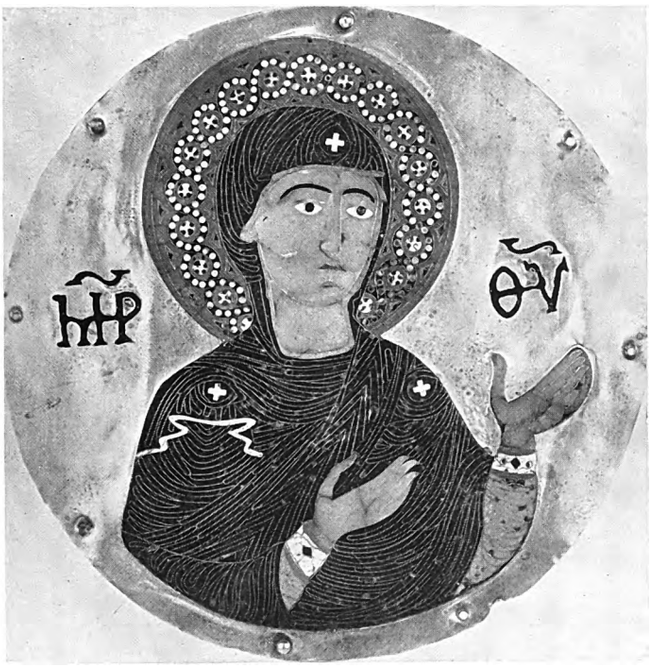

*A—The Virgin.* Diameter 14.3 cm. (Worcester Art Museum)

*B—St. Nicholas.* Diameter 10.2 cm. (Museum of Fine Arts, Boston)

*C—The Transfiguration.* 12.7 by 10.8 cm. (Detroit Institute of Arts)

*D—Baptism.* 12.7 by 10.2 cm. (Mr. Robert H. Tannihill, Detroit)

Cloisonné enamels on gold. Byzantine; *A*—Twelfth or thirteenth century. *B, C, D*—Twelfth century



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# THE LITERATURE OF ART

**TWO DÜRER CATALOGUES RAISONNÉS. BY CAMPBELL DODGSON.**

DER JUNGE DÜRER. By HANS TIETZE and E. TIETZE-CONRAD. 448 pp. fully ill. Augsburg (Benno Filser.) M.80.

Two Viennese authors, husband and wife, both known as authors of numerous books and articles on Italian, German and modern art, have attempted in this joint work the difficult task of producing an illustrated and critical catalogue, in chronological order, of all Dürer's pictures, drawings and prints that they consider genuine. For this there are two precedents, on a much more modest scale, the exhibition catalogues of Dürer's whole work in reproductions published in 1910 and 1911 by Sir Martin Conway and Dr. Gustav Pauli respectively. The volume before us describes Dürer's work down to 1505; the same date was chosen as the limit of the sixth volume which Prof. Winkler has recently added to "Lippmann." The Tietzes—may I use this abbreviation in future?—announce a second volume, to be called "Der späte Dürer"—why "late" in 1506, with twenty-two years of his career still to run? Let us hope that a title less suggestive of an unexplained hiatus will be chosen when the book appears—to be followed by a third, "Der Umkreis Dürers," in which they propose, starting from an examination of the certain works of Dürer's pupils and contemporaries, to apportion among these the large number of works attributed by other authors to Dürer, but which they reject. A great programme, and a difficult one, for these rejections are very numerous. Such anticipations as the authors give in the present volume of the results which may be expected, for they cannot resist divulging in advance some of the attributions in store for Schäufelein and Baldung, do not awake much confidence. It is to be hoped that more mature reflection will be bestowed on volume three than on volume one, in which the signs of haste, with the object of bringing it out in the "Dürer year," are only too apparent.

The opening words of the preface: "The present book is a critical list of all Dürer's works down to his journey to Venice in 1505," cannot be accepted in the literal sense. It is much less than that, and much more. It is a list—one is tempted to say, in contradiction, an uncritical list—of *part* of Dürer's works, excessively diminished by the omission of a large number that are as well authenticated as the rest and have never before been doubted. But that list is only a small part of the book, occupying pp. 1-85 and containing 284 numbers. It is followed by two other lists, introduced by the initials W. (Werkstätte) and A. (ausgeschieden), in which fifty numbers are treated as either copies of lost works down to 1505 or else as the productions of Dürer's workshop, while 179, including a large proportion of the drawings in Winkler's volume, are rejected. Some of the apparent rejections, it must be said, are explained by the fact that works omitted in this volume will appear in the next, because assigned by the Tietzes to a later date than 1505. With scarcely an exception, the 541 works listed under these three categories are well reproduced, either immediately following the lists or else as illustrations to Excursus I-IX, which occupy 174 pages and supplement the "critical list" so amply that the author's opinions are not to be ascertained in full without reading much more than the catalogue itself.

The authors have set out on their task of criticism with a resolve to see with their own eyes and to pay little regard to tradition or to the opinions of contemporary critics. If they have stirred up a wasps' nest and received some nasty stings, it can hardly have been a surprise to them. They have a preconceived idea of a standard of excellence, fixed by themselves, below which they will not admit that Dürer could fall. They have treated Dürer as H. W. Singer treated Rembrandt the etcher. What the Tietzes dislike is to the Tietzes not Dürer. Inconvenient signatures and inscriptions in what all other critics accept as Dürer's genuine writing have somehow to be explained away, if the drawings or prints are considered faulty on æsthetic grounds by Dürer's latest judges. Of the drawings, they throw overboard Mr. Oppenheimer's stag-beetle; the great table-ornament and the "Momento Mei" in the British Museum; the Knight, dated 1498, the costume studies of 1500, the water-colour views of a castle court, and the *Green Passion,* in the Albertina; the Rennes drawing, and a group of the Tarocchi, besides a large number of the youthful drawings as to which years of careful study had established something approaching to a consensus of opinion. Perhaps the most audacious rejection is that of two signed engravings, *The Virgin and Child with St. Anne,* B.29, and *St. Sebastian,* B.55. The latter, one of the engravings mentioned as Dürer's by Vasari, is conjecturally attributed to Baldung, with whose engravings it is far more difficult to reconcile than with Dürer's. The reasons alleged for the rejection of both plates are utterly unconvincing, and a strong protest is needed against the suggestion—nay, more than a suggestion, the "inevitable assumption" (p. 378, "es ist unvermeidlich anzunehmen")—that Dürer added monograms at some later date (after 1496) to plates which he had originally issued without them. Nothing but the discovery of an unsigned state, of which the dry-point *St. Jerome* affords the only example, could justify such an assumption, which is only inevitable as a conclusion from false premisses.

Among the early woodcuts, only the *St. Jerome* of 1492 and the Strassburg canon cut of 1493, are admitted: a very scanty output! It is surprising that in this book the second of these stands a test which so many others fail to pass. All of the fully-signed woodcuts commonly identified (on no very certain grounds) with what Dürer calls "das schlechte Holzwerk," go, so far as they are mentioned at all, into the "W." section (28-32), despite their intimate and essential connexion with the Life of the Virgin. B. 99, 104, 108, 118, are briefly attributed (p. 356) to a later date and to other hands; for fuller revelations we must wait till the second, or third, seal is opened.

To pass to the pictures, the late copy at Syon



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House is chosen (W. 12) to represent the portrait of Dürer's father, instead of the National Gallery picture. The literature quoted (with how many omissions!) explains, but is very far from justifying, the choice. It is astonishing that anyone who has actually seen the Lützschena "Fürlegerin" should include it among the genuine Dürers; but this error has been since recanted in another place.

It is impossible, in the space here available, to discuss in detail the scores of questionable attributions or rejections. I must be content with expressing my strong disagreement with the opinion that an artist like Dürer, with his incessant industry, his readiness to experiment, and his habit of carefully preserving his works, has handed down nothing but his best to posterity. We must face the fact that there are good, bad and indifferent genuine Dürers in the world, and we will not so willingly reject, as the Tietzes do, the results of carefully pondered criticism, which has been the work, not of a few months, but of years.

It must be understood that a volume of 448 pages contains very much that cannot even be mentioned in a brief review. If it is padded out with wearisome discussions at interminable length of the precise chronological sequence, which no one will ever know, of the individual woodcuts of the *Apocalypse* or the *Marienleben,* that is a characteristic which it shares with many other German books. The critics of that nation seem to be committed to an endless treadmill exercise of endeavouring to persuade one another, rather than anyone else, of imaginary truths, to the acceptance of which their readers, bent themselves on teaching the opposite, are invincibly opposed. Of late the tempo has quickened: contrary opinions are promulgated with a formidable rapidity; epithets are hurled at individual antagonists and flung wholesale from south to north with unprecedented fury. The Dürer year, for all the piety with which it was inaugurated, is not going out like a lamb. And as the fashion is, when mentioning a drawing or a print, not only to know but to recapitulate everything that every previous writer has said about it, whether or no you have an opinion of your own, the length as well as the number of these books may be expected to increase in a ratio which appals. For brevity we look only to Berlin.

ALBRECHT DÜRER, SEIN LEBEN UND SEINE KÜNSTLERISCHE ENTWICKELUNG. By EDUARD FLECHSIG. Band I. xv + 470 pp. + 30 pl. Berlin (Grote). M.20 (M.24 in cloth).

The work of many years, as the author tells us in the preface, this book has long been ready for the press, and has only in part been revised at the last. Its distinguishing feature is the minute attention with which the author has looked at all the works discussed, and the thought that he has devoted to the consideration of how, when and why they came into existence. The book contains very much that is original and interesting, if not always convincing; it demands, and will repay, close study. Its object being to arrive at a clearer idea of Dürer's development as an artist than writers about him generally possess, very much attention is given to chronological sequence. That, indeed, is the principal theme of this volume, in which the engravings, woodcuts and pictures are successively examined with this object, while the drawings are reserved for a second volume, which is also to contain a summing-up of Dürer's development and a final list of all his works in their order. It will be seen that Dr. Flechsig's work is not so much a book as a collection, sorted out and docketed, of materials for a book. Before proceeding to the main theme of chronological lists, the first volume contains a brief biography of Dürer, in which are interpolated two enormous digressions, one on Wolgemut and the pre-Dürer altar-pieces, the other on the practice of woodcutting in the fifteenth century, the gist of which is that from the first the painters designed woodcuts and another class of craftsmen cut them. Dr. Flechsig is strongly opposed to the opinion, which is now being revived in various quarters, that Dürer sometimes (people are fond of alleging the *Apocalypse* as a case) cut his own blocks. Pages 73-129, on the fifteenth-century woodcuts, are among the valuable parts of the book, and should be studied by everyone interested in the history of the woodcut.

Common sense, an obstinate search for the reason why this or that was done, or could not have been done, and an exceptional knowledge of the circumstances in which a German painter lived at the turn of the fifteenth-sixteenth century, have produced a great number of new and in part most attractive suggestions. The explanation of Dürer's first departure for Venice by the plague that was raging at Nuremberg in 1494, is convincing. In the important section on the engravings, the writer, whose microscopic method of examining monograms we know from his earlier book on Cranach, in my opinion stresses too much the evidence given by monograms, as distinct from progress in technical excellence, and exaggerates Dürer's consistency in developing his signatures, without any relapse, in one direction. That the book is not quite up to date is shown by the omission of any reference to the unique unfinished engraving at Amsterdam, or to the existence of two different plates of the unfinished *Crucifixion* and the important discussion of that work, which Dr. Flechsig accepts as a genuine Dürer of 1523, in the Dürer catalogue published by the Medici Society in 1926. It is interesting to find that he, like the author of the catalogue just mentioned, accepts the two very early engravings, B.81 and P.110, as Dürer's work.

As regards the woodcuts, he does not discuss in this volume the numerous recent attributions of unauthenticated early cuts, and to the single certified work of the *Wanderjahre,* the Basel *St. Jerome,* he adds only one other, the Basel *St. Ambrose,* a very questionable opinion, as Dr. Römer has recently shown. Apart from this, the Dürer woodcut work of Dr. Flechsig is practically the Dürer woodcut work of the 1903 British Museum catalogue, somewhat differently arranged. The chronological order of the cuts within the *Apocalypse, Marienleben* and *Great Passion* series is minutely examined. The *Men's Bath* is regarded as the earliest of the large single cuts. I still maintain that the *Martyrdom of the* 10,000 *Christians* is the most primitive and Gothic of the



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group, and no shape of a tablet will convince me that the *SS. Nicholas, Ulrich and Erasmus* is an earlier work than *Calvary* (B.59). Very interesting points in this section are the new explanation of "des schlechte Holzwerk" (schlecht=schlicht), against which it must be urged that some meaning of disparagement is intended by the adjective as used by Dürer elsewhere; the rejection of the common belief that the Behaim book-plate cannot be later than 1511; the suggestion that the *Penitent,* which is exactly the same size as the two *St. John Baptist* woodcuts, belongs to them and shows St. John practising the penitence which he preached—but why in front of a reliquary? (I have sometimes thought that the subject may be Henry II doing penance for the murder of Becket.) I am entirely with him in attributing to Dürer some unsigned cuts rejected by the older authorities, including myself, but against him when he, in turn, rejects the *St. Christopher,* B.103, and *Holy Family,* B.97. If we apply Dr. Flechsig's own method of examining figures minutely, we shall see that on the woodcuts of 1511 the forms used for the date fall into two groups, one including B.1, 126, 3, 96 and 122, and the other B.103, 97, 123 and 114. On the two last, *St. Gregory* and *St. Jerome,* the date is found exactly in the same way as on B.103 and 97. To me everything about them speaks for Dürer, and it is impossible to suggest any other artist as their possible author. Behaim was in his eleventh year. It is true, though not generally known, that he was producing woodcuts at the age of twelve, but not woodcuts which could be mistaken for Dürer's.

The chapter on the pictures is again very interesting, and in my opinion very sound on some disputed questions of date; as regards, for instance, the Wittenberg altar (now at Dresden), the Paumgartner altar, and the Munich self-portrait, as to which he makes the appalling suggestion of inviting the opinion of every barber in Germany as to the growth of the beard since 1498. It is suggested for the first time that the unfinished Saints at Bremen are the wings of the *Salvator Mundi,* formerly in the Felix and Fairfax Murray Collections. Dr. Flechsig is the only recent German writer who accepts both the *Virgin with the Iris* and the 1527 *Bearing the Cross* in the Cook Collection (this last is not even mentioned in Prof. Winkler's new edition of the Klassiker der Kunst "Dürer"). In my opinion he is quite right in the latter case and makes out a very strong case for the *Virgin* at Richmond being a work of 1503. He does not admit that any existing version of the portrait of Dürer's father is the original.

Throughout the book no opportunity is missed of a dig at Wölfflin, but it is written, on the whole, in the manner best described as "sachlich," and deserves, in my opinion, to be taken much more seriously than (as I gather) it is at present by Dr. Flechsig's countrymen.

**THE BUILDING OF THE LOUVRE. BY GEOFFREY WEBB.**

LE LOUVRE ET LES TUILERIES DE LOUIS QUATORZE. By LOUIS HAUTECOEUR. 227 pp. + 48 pl. Paris (Van Oest).

The Louvre and Tuileries and Whitehall Palace had this in common that they were rather in the nature of Court suburbs than palaces, and the grandiose schemes for organizing them into architectural unities, the product of the first flush of High Renaissance enthusiasm were almost foreordained to failure. It is characteristic of the French monarchy that the schemes for Paris were the earlier, the more numerous and by much the more nearly achieved. Whitehall, in spite of the dreams of John Webb and Wren, remained to the end something much more in the nature of a small town in which people were always pulling down and rebuilding and modifying the shape of the streets and open spaces than a palace or even a group of palaces, but in Paris the joining of the Louvre and Tuileries by an immense range fronting on the river was achieved almost before the sixteenth century was over, and the "grand dessein" was always there whenever the Royal attention was directed to these palaces in the years which followed. M. Hautecoeur's able and elaborately equipped book treats with the greatest detail of the last big attempt under the monarchy to make of the confused remains of these earlier palaces a monumental architectural achievement, suitable in accommodation to the ideas of the time, and worthy to be the seat of government, the visual climax of that extraordinary concentration of dignity and power the French State of the later seventeenth century. This was Colbert's conception of the Louvre, and it affords ample justification for such an elaborate and painstaking study as this of M. Hautecoeur who has analysed the documents and examined the buildings with a thoroughness and knowledge that set his book above competition as a standard authority. Moreover, in his attempt to realize his conception, Colbert mobilized the entire artistic resources of France and, in consequence, this book is a notable contribution not only to the history of the architecture, but almost equally to that of the painting and sculpture of the period.

To the architectural historian the most interesting chapters are those describing the prolonged efforts of Colbert to obtain the very best of possible designs for his great work, what is usually called the "competition" of the French and Italian masters for the East front of the Louvre. The story as generally current is complicated enough, based as it is on the Memoirs of Charles Perrault, a well informed but deeply interested spectator of the drama. But as M. Hautecoeur shows, Charles Perrault is not to be relied on. At one or two crucial points in the story the Memoirs are at variance with the author's own Journal de Conseils.

The important problem concerns the authorship of the final design for the East front which is usually attributed to Claude Perrault, a disputed question even in the later years of Louis XIV. This great design with its celebrated colonnade of coupled columns is generally held to be one of the most important pieces of French architecture not only in itself but, historically speaking, in its almost revolutionary influence on later work. M. Hautecoeur shows that this design did not burst upon the world with quite the dramatic suddenness that we have been led to suppose. It did not, it seems, spring fully grown from the brain of Charles Perrault's brother, but derives by a judicious



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selection from a number of designs among those submitted by the different architects, and more especially from one by Francois LeVau, brother of the more celebrated Louis, dating from 1664 in which the Peristyle and the coupled columns already make their appearance. That Claude Perrault took a large part in the production of the design as a member of the committee of collaborators with Louis Le Vau and Le Brun, M. Hautecoeur clearly shows, and that he has still further right to claim the finished work as his own in that he superintended the execution of the agreed scheme during which important modifications were necessitated by the decision to enlarge the South range of the Palace towards the river. M. Hautecoeur brings interesting additional evidence to support his conclusions from an examination of the existing building and the testimony of Napoleon's architects to the survival of traces of an earlier variant of the design hidden behind the finished masonry as Perrault left it. The effect of these researches in discrediting in some degree the Memoirs is to rob the whole story of much of its dramatic quality. The facts as they are now presented recall significantly one or two problems of a similar nature in the history of English architecture, and cast a good deal of light on that most interesting question, the degree of responsibility of the great masters of the seventeenth century for the designs attributed to them. Perhaps as M. Hautecoeur says, " La notion de propriété artistique n'existait pas au 17e siècle " and the problems of architectural authorship in the latter part of the century are analogous to those of dramatic literature at its opening. We can, however, never hope to attain in this sphere a critical machinery of as delicate an accuracy as that evolved in Shakespearean scholarship.

**ST. PAUL'S. BY MARTIN S. BRIGGS.**

ST. PAUL'S CATHEDRAL, LONDON: MEASURED, DRAWN AND DESCRIBED. BY ARTHUR F. E. POLEY. 54 pp. + 32 pl. (Chiswick Press. Privately Printed.) Obtainable from the author, Willow Bank, Hampton Hill, Middlesex. £7 7s.

In the last few years our knowledge of Wren's life and work has been greatly enlarged, partly owing to the books published at the time of his bi-centenary and partly through the publications of the Wren Society, whose fifth volume will presently be noticed in these columns. The declared object of the Wren Society is to publish hitherto unknown records—pictorial and otherwise—of Wren's work, and for that reason, presumably, the Society appears to have no direct connexion with Mr. Poley's monograph, nor does its name appear in the list of distinguished subscribers. But, strange as it seems, Mr. Poley, in preparing this magnificent record of Wren's greatest work, has carried out a task which has apparently never been attempted before.

Probably only an architect realizes the stupendous nature of his achievement. The labour involved in making complete measured drawings of even a small parish church is considerable; the added drudgery of delineating in detail every part of so enormous and so highly decorated a building as St. Paul's Cathedral is almost staggering to the mind of one who has attempted similar work on a smaller scale. It took Mr. Poley twenty years of intermittent measuring and drawing, and in 1920 he was awarded the R.I.B.A. Silver Medal for his drawings of the west front. From that date onwards he continued the work in sections until he contracted the idea of completing a survey of the whole fabric, and the results of his long labours now appear in a form worthy alike of the subject and of the scale on which it has been undertaken. Draughtsmanship, typography, paper and binding are all beyond praise. Sir Reginald Blomfield contributes an introduction in which he says that Mr. Poley's drawings seem " in their accuracy and precision of draughtsmanship quite the best thing of its kind that has ever been done in this country," and then proceeds to administer a characteristic and caustic rebuke to modern students of architecture who, in his opinion, are apt to display an unwillingness to embark on such wearing and unremunerative tasks. "Mr. Poley's drawings," he proceeds, " are a welcome return to the fine and scholarly technique of the eighteenth century." There is no exaggeration in these statements, coming as they do from a leader of the architectural profession who is perhaps the foremost living authority on architectural draughtsmanship.

Admitting that buildings of the Renaissance are more regular, some would say more mechanical, than medieval cathedrals, it does not follow that the delineation of repetitive units in a long façade is wasted time, for the ultimate effect of the design depends partly on the rhythm of these repeated units. But while one condoles with Mr. Poley for having had to draw certain features so many times over, one marvels at the delicacy with which he has rendered the numerous individual decorative features, such as sculptured panels and painted tympana. Even a frequent visitor to St. Paul's might be pardoned for having overlooked the scriptural bas-reliefs of the west portico, while few of us have seen at close quarters the sculpture of the pediment above, all set out here in clear line. The famous woodwork and plasterwork of Grinling Gibbons and Jonathan Maine, the wonderful ironwork of Tijou, are all represented to a large scale, and the mysterious secrets of construction in masonry, brick and timber—hidden behind vaults and roofs—are all frankly revealed here. The thirty-two plates include three perspective views, the remainder consisting of orthographic drawings " rendered " in ink and wash, the main drawings being reproduced to a scale of about thirty-two feet to an inch, and the remainder to various larger scales.

The text includes a long description of the building, a short description of Old St. Paul's, a brief biography of Wren, and a good deal of information about his craftsmen. But while this matter is useful as a companion to the drawings, most of it can be obtained elsewhere, and it does not compare with them in importance. Undoubtedly this volume ought to find a place in every large library, and, above all, in the library of every architectural school.



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**Scythian Art.** By Gregory Borovka. 111 pp. + 74 pl. **Babylonian Art.** By Simon Harcourt-Smith. 50 pp. + 76 pl. (Ernest Benn.) £1 1s. each.

Scythian art is a somewhat difficult subject on account of both the misty history of the Scythians and the comparative scarcity of objects which could be definitely classified as Scythian, but Messrs. Benn could hardly hope to find a more qualified person to write on this particular subject than they have found in Mr. Borovka, the keeper of the Scythian collection at the Hermitage.

The Scythians, a warlike tribe, occupied, according to ancient chroniclers, part of the territory north of Pont Euxine. It is recorded that they invaded Mesopotamia in the seventh century B.C., defeated Cyrus, and in 513 B.C. fought successfully against Darius. By the first century B.C. they became amalgamated with the Sarmatians, a tribe described as the issue of Scyths and Amazons. The Sarmatians in their turn were amalgamated with Slavs. So far we do not know much more than this of Scythian history. Their mode of living was too erratic to allow art to develop in any definitely original way. The painted vases found on Scythian trails are among the few objects which could be with some reason called characteristically Scythian. Otherwise, what remains of their art is of a later period and in all probability of Greek craftsmanship. These consist mostly of plates and vessels beaten in silver, a metal which was apparently in great favour with Scythians. These objects — sometimes of astonishing dimensions, as, for instance, one from the Solokha tumulus (Tchertomlitsky)—were it not for the representation of Scyths themselves in the ornamentation scheme, could not be classified otherwise than as Greek. The chief characteristic of images representing Scyths is that they are always rendered without any headgear, without any stirrups, swords or daggers. The chief finds so far have been in the tumuli in South Russia. In a comparatively small volume Mr. Borovka gives us as perfect a review of Scythian art as it is humanly possible at present. The plates are chosen with great taste and discretion, and are very well reproduced.

Mr. Simon Harcourt-Smith is equally successful with his volume on Babylonian art. In fact he has succeeded in giving us in fifty pages of text, with the help of plates, a complete review of Babylonian art with the sole exception of discoveries which were made while the book was in the press. Mr. Harcourt-Smith is too well known in this field to need any particular praise as an introduction to the reader.

Both volumes are truly a credit both to the authors and to the publishers. The only pity is that the price is just too high for the general public, and consequently a large number of readers will not be able to possess these excellent and extremely instructive volumes. S. P.

**Beschreibender Katalog der Handzeichnungen in der Graphischen Sammlung Albertina.** Vol. II: Die Zeichnungen der Niederländischen Schulen des XV und XVI Jahrhunderts. By Otto Benesch. 46 pp. + 116 pl. Vienna (Anton Schroll). M.90.

Following, as it does, in rapid succession on the recent catalogue of Venetian drawings, this volume affords another proof of the resolute intention of the Albertina authorities to make the whole of their collection of drawings accessible in catalogue form, and thereby to perform what is indubitably the most essential and urgent task (though often a neglected one) of every print-room. The stimulus which such a publication imparts not only to the specialized student but to all engaged in artistic research, is inestimable. But Dr. Benesch's volume is not only to be welcomed as the component part of a larger, very up-to-date programme, it is equally important taken as an individual contribution to the study and criticism of Flemish art. In certain points it differs from the Venetian volume, and on the whole these differences are improvements. As in Dr. Elfried Bock's catalogue of the German drawings at Berlin, a work that probably served as the prototype of the Albertina series, the plates are collected at the end of the work instead of being interspersed in the text, and they are printed in collotype instead of half-tone. As opposed to Dr. Bock's volume, however, the arrangement of the artists is methodical, not merely alphabetical. An index of the various subsections (Antwerp and Brussels, the circle of Pieter Bruegel, the Netherlandish Romanists, etc.) is unfortunately not appended to the index of masters; but with this obvious addition the general planning of the volume could hardly be improved upon. Scattered over its pages is a quantity of original and diligent research, devoted to a chapter in the study of drawings that requires not a little specialized knowledge and not a little enthusiasm to make it palatable. The Albertina is not particularly rich in the earlier masters; and of the later men there are but few who even approach to the vital interest of a Bruegel, and many of the type of Marten van Heemskerk, Hans Bol, Spranger and Goltzius who at their best are indifferent, and at their worst well-nigh insufferable. The total of 478 drawings (all of which are reproduced, while only a small section of cast-outs, "zweite Garnitur," is unillustrated) shows in itself something of the magnitude of Dr. Benesch's task. His attributions, though by no means always convincing, are yet invariably stimulating and bespeak a judgment of refreshing independence. No serious student can be otherwise than grateful for this volume, which indeed is not unworthy of the high tradition of Viennese scholarship. K. T. P.

**Andrea Riccio.** By Leo Planiscig. 504 pp. with 586 ills. Vienna (Anton Schroll).

Dr. Planiscig has already made many invaluable contributions to the history of Italian art and his researches, especially in the field of Venetian and Paduan sculpture, have added most materially to our knowledge of those schools even if some of his ascriptions have not always met with very general acceptance. He explains in the preface to this volume that it is the first of a projected series of monographs treating in an exhaustive manner with the various sculptors, or groups of artists, already dealt with in his comprehensive book, "Venezianische Bildhauer der Renaissance," published in 1921, and it is to be hoped that other volumes of the series will follow in rapid succession. The first chapter deals with the work of



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Bartolommeo Bellano, the Paduan associate of Donatello and the master of Riccio; and even if it seems hardly possible to agree that all the work ascribed to him by Dr. Planiscig can come from the same hand, the illustration and grouping of so much that has been attributed to this rather enigmatic personality is a long step towards the ultimate classification of his œuvre. The same reservation applies to the work of another Paduan, Giovanni Minelli (the contemporary and fellow worker of Riccio), to the list of whose work Mr. Maclagan has tentatively added a fine bronze relief in the Victoria and Albert Museum, of the Virgin supporting the dead Christ. To come to Riccio himself, if all the almost countless bronzes ascribed to him are the work of his own hand his versatility and industry must indeed have been extraordinary, but it seems possible that his name stands, in many instances, rather for a school than for a single artist. It can hardly be supposed for instance that all the satyr figures, illustrated in such numbers in the chapter devoted to them, were made by him, they are much too varied in style and technique; the case is much the same with the series of grotesques in the form of oil lamps, knockers, etc. But there still remain the great works which entitle Riccio to be classed among the greatest bronze workers of the Renaissance. Foremost among these must be placed the celebrated candlestick in the Santo at Padua, begun in 1507 and put in place "la vigilia de la Epiphania del 1516," and one of Dr. Planiscig's most interesting chapters is devoted to illustrating, with a wealth of detail, how the component parts of this elaborate design were used time and again as separate compositions. The reliefs from the Santo chapel (1506-7), those from S. Maria dei Servi at Venice (now in the Museo Archeologico) and the series from the Della Torre monument at Verona (now in the Louvre), must also count among his more important works. The finest of the statuettes too have an individual character which makes them peculiarly attractive.

A rather less known side of Riccio's art illustrated by Dr. Planiscig is his work in terra-cotta, of which the enchanting half-length figure of the *Virgin holding the Child,* in the Simon Collection at Berlin, and the fine bust of *Bernardo de Rossi,* in the Cathedral at Treviso, are notable examples. He must rank too as one of the most successful designers of plaquettes, the *Venus chastising Cupid* (a favourite subject with the artist) being one of the finest plaquettes in existence.

The abundant half-tone illustrations are exceedingly clear and adequate in size, and the indexes and the bibliography are models of clearness for reference purposes. The book should be an indispensable work of reference for students of Italian sculpture. M. H. L.

**The Life of Sir Peter-Paul Rubens.** By Anthony Bertram. 238 pp. + 1 pl. (Peter Davies.) 8s. 6d.

Mr. Anthony Bertram is one of the few English writers capable of telling us about art or artists without that special stylistic drawl and that traditional dullness of utterance long associated with the average art book. "The Life of Sir Peter-Paul Rubens" has something of the verve and self-confidence of the meteoric Rubens himself. It does us good who have ploughed through Rooses and nodded over the inexhaustible pages of the "Codex Diplomaticus Rubenianus" to come upon a book that races through all that these works contain of Rubens the man, with so fleet and sure a foot that we almost feel we are reading a novel. For Rubens without tears every general reader and at least one devourer of art books must express gratitude.

But, not to mislead the reader, it should be pointed out that Mr. Bertram does not tell us, and never sets out to tell us, very much about Rubens the painter. If the fault of many biographies of artists lies in the assumption that the artist's behaviour in his spare time is more important than what he produced when his left thumb was inserted into the thumb-hole of his palette, this could never apply to any biographer of Sir Peter-Paul, Hon. M.A.Cantab., Knight of the Golden Spur, Lord of Steen, Secretary-in-Ordinary to the Privy Council of his Catholic Majesty the King of Spain, etc., etc. For Rubens was really great as a diplomatist, and that in the most modern sense, as understood in the days of a League of Nations and the rest. His indescribable charm, his humanity, his exquisite sense of other people's aspirations, desires and prejudices, his art itself, he carried with him into the courts of Europe and used them with a subtle combination of diligence and tact in the cause of peace and common sense. If Rubens had done no more than produce the amazing series of masterpieces we all know, he would still be classed as a matter of course as one of the geniuses who survive the centuries. But never, surely, did genius so generously overflow its banks as in his case.

Mr. Bertram sticks closely to his facts (a notable achievement when tackling such a subject) and succeeds in maintaining enthusiasm without giving way to the lure of romanticism; yet the effect of his account is to convince us that Sir Peter-Paul was one of the most romantic figures of his century, and further (what is very unexpected in one of whom that can be said), that when he made a slip it was almost always a little one, and (still more extraordinary) that the slip once made, he was always the first to see it. If Sir Peter-Paul had been a bad character, like most of those among whom he worked, we should have applied to his genius the word uncanny. But the essential goodness of the man shines out as clearly as his greatness.

We hope to see and to read many more books from Mr. Bertram's pen, but if he were never to write another, this one would assure him our gratitude. R. R. T.

**Der Prager Architekt Jean Baptiste Mathey (Matthaeus (Burgundus).** Studien zur Geschichte der Prager Barock. By Johann Joseph Morper. 130 pp. with 78 ills. Munich (Callwey).

This is a book whose example should be wholesome and chastening to English architectural writers and publishers. In it the work of an—to English ignorance—obscure French architect who built in Prague during the latter part of the seventeenth century is examined and compared with contemporary



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work, not only in Bohemia but in all the chief centres of Baroque art, with a serious and thorough scholarship that not even the most illustrious figures in English architectural history have yet been able to command. This is not to suggest that Herr Morper has made a mountain out of a molehill; the book is only some 130 pages long, and a good part of these is taken up with photographs, plans, sections and profiles with which the book is fully and admirably provided. That Mathey is a worthy object of such attention the façade of his two most ambitious churches, the Kreuzherrnkirche and the Josephskirche, both in Prague, are enough to prove. They are lacking rather in that flightiness which is so much admired, and there is a truly Roman gravity about them which reminds us that this Burgundian architect seems to have been taken up direct from the Rome of Rainaldi and Cortona by the Central European magnates who employed him, without ever returning to France as far as we know. Apropos of Mathey's French origin, a possible connexion is suggested in a note with a certain Antoine Mathieu, maître peintre of Dijon in 1653, who was married to an Hardouin. It is a suggestive name to the student of French seventeenth-century architecture. Have we here to do with some remote outwork of that extraordinary edifice of family influence, at the apex of which the great J. H. Mansart (whose real name was also Hardouin) dominates the architecture of the Grand Siècle? The connexion of Antoine Mathieu and Jean Baptiste Mathey is, however, of the slenderest, and Herr Morper rightly finds no place for such frivolous speculations even in his footnotes. For the author of this little book appears neither as a slipshod journalist, nor as an architect playing at amateur scholarship in his leisure moments. Too often the seriousness and concentration of such works as this are greeted with a polite deprecatory smile in this country, but where is a comparable study of Sir Christopher Wren or a publisher who would produce it with anything approaching the elegance and distinction of this little book, whose make up is not the least among its charms to English eyes?

G. W.

**The Artists of the 1890's.** By JOHN ROTHENSTEIN. 216 pp. + 7 pl. (Routledge.) 10s. 6d.

To those of us who are still youngish the 'nineties are a period of English history with which we come into contact by methods hardly more direct than those which enable us to reconstruct the civilizations of ancient Egypt. We read their books, look at their pictures and scrape together a certain amount of contemporary comment. But a gulf seems to yawn between that period and the present time wide out of all proportion to the actual lapse of years. Those who have been concerned to glorify the 'nineties as an epoch of mythical monstrosity have doubtless helped to impose upon us this illusion. Mr. John Rothenstein's book aims at correcting our perspective and restoring our sense of continuity in English art. To him, though he is our junior, the 'nineties are less remote than they are to us. They are the background against which he sees his father and his father's friends. The advantage of this viewpoint is a certain arresting immediacy which gives animation to the ten studies of individuals which form the second half of the book. Its drawback is the menace, which hangs over the work, that it may at any moment relapse into the complacencies of a family memoir. To do the author justice he dodges this danger with considerable agility. He makes no secret of the fact that the book is an attempt to push the pendulum of fashion back a little from its last violent swing, but he pushes so peaceably that one imagines him to be a reactionary by circumstance only, not by nature.

In the first half of the book he examines the general tendencies of the nineteenth century with a view to tracing down the causes which resulted in its final fantastic decade.

No one, I suppose, will be concerned to contradict his general contention that the 'nineties represent the confluence of two tendencies, the growing isolation of the artist as a civic unit, and the triumph of romanticism over classicism. But he makes his points with too crude an emphasis. Take for example his assertion that the man of science and the man of art have changed places in the last few hundred years:—once the man of science was the unpractical visionary whose cogitations concerned himself and his like alone, while the artist was the necessary assistant in every undertaking of importance, now the position is reversed. Clearly we have here a very interesting and arguable thesis. But Mr. Rothenstein gives us no hint of the qualifications which such a contrast requires, and even ends up by rounding on the whole human race and telling it, in a burst of philosophic aphorism, to behave better in future.

There are also passages in which Mr. Rothenstein's meaning is obscure to me. Does he really mean "anonymity" when he tells us that art is a protest against "the anonymity and disorder of the world." If so, what are we to think of folk-art which is in essence anonymous?

It would, however, be a thankless task to poke further after blemishes in a book which is for the most part really readable, and which will serve as a source of curious details to any future historian who may wish to follow up the art of the 'nineties into its aftermath.

H. D. W.

**L'Oeuvre de Vincent van Gogh. Catalogue Raisonné.** By J.-B. DE LA FAILLE. Vols. III and IV. Dessins, Aquarelles, Lithographies. 197 pp. + 214 pl. Paris (Van Oest). Complete set of 4 volumes, 1,200 frs.

M. J. B. de la Faille deserves the highest praise for his service in providing the student and collector of modern paintings with a book on van Gogh as exact, voluminous and comprehensive as any learned monograph on an old master. The first two volumes (see THE BURLINGTON MAGAZINE for June, 1928) were given to the cataloguing and reproduction of all the authentic paintings by van Gogh which the diligence and energy of the author could discover. The two volumes now before us deal in a similar way with the drawings, water-colours and lithographs.

In both cases, each available work is reproduced and described, and the omissions, to be made good as adequately as may be in a supplement, are due not to the author's slackness but to the rather ungenerous and often meaningless practice of some collectors of refusing permission to reproduce pictures in their possession.



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Rather, I confess, to my surprise, the new volumes make a considerably clearer impression of van Gogh as a stylist (which is what he pre-eminently was) than did the volumes devoted to the paintings. It is quite impossible for anyone who studies these plates with care to avoid the conclusion that van Gogh as an artist was made, not born. We have heard a great deal since the market boom, and the corresponding critical slump in Cézannes, about the poverty of that artist's original technical equipment, but Cézanne was fortunate in that respect as compared with his Dutch contemporary. Nearly all the earlier drawings in M. de la Faille's book have the uncouthness of the work of a man possessed merely of the impulse to draw and paint but not at all of the divine, inborn power of co-ordinating hand and eye.

It was not until about the middle of the Paris period that something occurred in the queer laboratory of Vincent's brain that resulted in a series of drawings that for the first time in his œuvre were not only drawings but designs. His previous productions had been far worse than the common run of drawings in a modern art school, and, what is extremely puzzling, they were dismally insensitive. After Paris, with a lapse or two not at all coinciding with Vincent's periods of mental disorder, they steadily grow finer in feeling, richer in content and more exquisitely composed. One suspects with M. de la Faille's book before him, that the problems involved in a study of van Gogh the artist will never be solved; and if one recalls Vincent's magnificent letters to his brother, Theo, reflecting as they do the personality of a genius almost unique, that suspicion becomes almost a certainty. The student will probably never have anything better to supplement his study of van Gogh than the present volumes and the book of letters. It is significant that no one has ever seriously attempted to arrive at a critical estimate of Vincent; and (though I see as I write these words a new essay by Meier-Graefe on van Gogh's drawings) it is unlikely that if the attempt is made it will succeed. R. R. T.

# LETTERS

## "A DRAWING ASCRIBED TO VAN DYCK"

SIR,—It is rather surprising to find in THE BURLINGTON MAGAZINE at this time of day August, p. 61) a full-dress article attributing to Lely the drawings of English heralds in the Albertina and at Amsterdam. The theory that these drawings are to be assigned with every probability to that artist, propounded in the first instance, I believe, by Sir Lionel Cust, has been accepted for many years by those interested in these matters. The Heralds, as most students are aware, belong to a considerable series. Ten of the sheets are in the British Museum, and were published by Mr. Laurence Binyon in his invaluable "Catalogue of Drawings by English Artists, etc., in the British Museum," Vol. III, p.54, as long ago as 1902, with the perhaps over modest description "School of Lely." Others were in the famous collection formed by John, Lord Northwick, and were sold at Sotheby's on November 1, 1920, Lots 389 and 390, and July 6, 1921, Lot 146. One more is in the Bodleian Library (Sutherland Burnet, II, 722), and what certainly appears to be a preliminary sketch for yet another is in the Ashmolean Museum. Whether these drawings were prepared for some great decorative picture such as had been planned by Van Dyck, or merely to fix the costumes and insignia of the Order of the Garter on its revival by Charles II, has never been determined.

Yours faithfully,
C. F. BELL

[The author of the article referred to by Mr. C. F. Bell, Mr. Randolph Schwabe, has read the above letter, and replies as follows.—EDITOR.]

I admit with regret that I was unaware of the facts given by Mr. Bell. But what seemed to me the chief point of my article was a plea for a wider use of the study of costume as a means of documentation. I did not claim that I was the first to dispute Van Dyck's authorship of the Albertina drawing: in fact I said that others had done so before me. I merely produced a few facts which, had they been published before, would have made it quite impossible for reproductions of the drawing to find their way into standard works on Van Dyck; and I mentioned one or two other pictures to which the same sort of test might be applied.

I am still unaware that Mr. Binyon has explicitly given the Albertina drawing to Lely, and I do not find it expressly mentioned in Mr. Bell's own notes on drawings by Lely in the Walpole Society's volume.

## "TWO UNKNOWN WORKS BY TITIAN"

SIR,—In the August number of THE BURLINGTON MAGAZINE Baron von Hadeln deals with "Two unknown works by Titian." The picture described as *Madonna, with St. John presenting a Banner to a Knight* [PLATE II, B], certainly offers a curious problem in the female figure. Baron von Hadeln's argument that it depicts the Madonna rather than Elizabeth does not seem to me to be entirely satisfactory. To assume that the artist, contrary to all precedent, and with great danger of misunderstanding, represented the Mother of Christ without her own Son and with another child, seems to me hazardous. How would it be to interpret the female figure as a portrayal of the rejuvenated Elizabeth, in whom the wife of the departing knight was represented in the maternal part of Elizabeth? We should then be free to draw a corresponding parallel in the case of the little St. John. If we must make an interpretation, why not somewhat in this sense?

Yours faithfully,
FRIEDRICH OBERNEDER

CORRECTION.—Mrs. Devonshire's article, "Some Moslem Objects in the Benachi Collection" in the current number of THE BURLINGTON MAGAZINE—On PLATE I, D, for A.M. read A.H.



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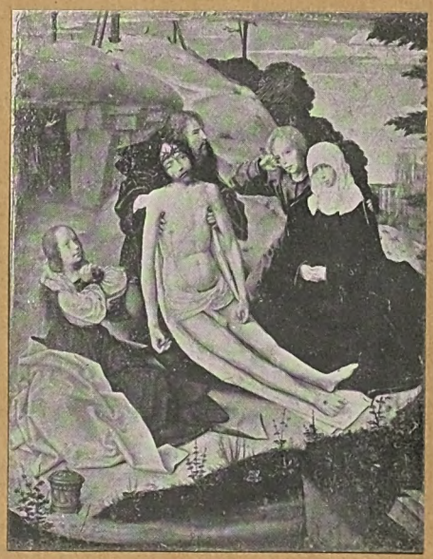

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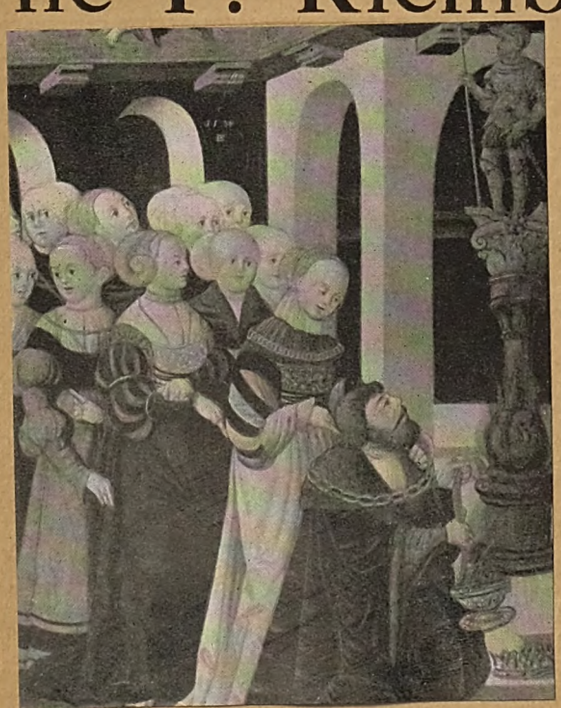

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*A Dancer making Obeisance* (?) Clay tomb figure, probably T'ang. Two views. Height 21.5 cm. (Messrs. John Sparks)

A " T'ang " Figure (see p. 237)

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# EDITORIAL : *The Management of the National Gallery*

LAST month we wrote briefly of the Report and of the Volume of Evidence compiled by the Royal Commission on National Museums and Galleries, then newly issued. Since our notice appeared, the plea for extensions at the National Portrait Gallery, the Tate Gallery and the British Museum has met with a magnificent response from Sir Joseph Duveen, who offers to supply, on a single condition that it would be madness to boggle over, the funds demanded by the Commissioners from the Government. Sir Joseph is a generous, even a persistent benefactor of our art institutions. He is ever on the watch for a chance to set some ball rolling towards a goal that for a very long time has been but an indeterminate aspiration of that large but inarticulate and rather helpless body of people who believe in the cultural significance of the visual arts.

Since we would appear to be freed, as by a miracle, from the heartbreaking task of carrying on year in and year out a propaganda in favour of the precise developments recommended by the Commissioners, we feel the more inclined to turn our attention again to the important and indeed grave question of the management of the National Gallery. As we indicated last month, there have been for many years sharp differences between the Director (Sir Charles Holmes) and the Trustees of the National Gallery (Earl of Crawford, J. P. Heseltine, Sir Robert Witt, Viscount D'Abernon, R. H. Benson, the Rt. Hon. J. Ramsay MacDonald, Sir Herbert Cook, A. M. Daniel, Viscount Lee, and the Rt. Hon. W. Ormsby-Gore).

It may be improper, while the case is in a sense *sub judice,* to comment on the evidence of these differences, but since it exists, and has been published, it would be foolish to close our eyes to the fact. The Volume of Evidence referred to above makes it abundantly clear that, so far as the National Gallery is concerned, the supreme question is whether the management in general, and the handling of acquisitions in particular, should be the concern of an individual (the Director) or of a committee (the Trustees). We have already committed ourselves to a preference for the former system, but seeing that the Commission is still at work, hesitate to make any further comment. In quoting for our readers' information extracts from the evidence of these important witnesses, printed below, we permit ourselves only two liberties, which we hope will not tend to promote prejudice: We have printed a single clause (p. 219) in capital letters—a clause that in the end may well prove to be the key to the whole situation; and we draw attention to the bare fact that one Trustee of the National Gallery is a member of the Royal Commission and another its Chairman. The accused are privileged to sit upon the Bench!

### Examination of Sir Charles Holmes

*Chairman: We are anxious to have your views on the present system of purchase at the National Gallery. Do you consider that the present sums available for the purchase of pictures are laid out to the best advantage?*

*Sir Charles Holmes:* . . . Our system of purchase under the 1894 Minute, and as still further defined by the Lansdowne Resolutions of June, 1902, is one of purchase by Committee. The system has one disadvantage which is generally admitted, in that it tends to compromise, and to the loss of works of outstanding power and originality. All the greatest works of art have in them some element of the surprising and the unusual, to which the trained professional judgment is attracted immediately, but which is apt to shock the amateur at first sight, so that to him appreciation comes more slowly, and perhaps not at all. In consequence, one or two cautious members of a Committee, especially if they happen to be powerful and distinguished personages, may influence the rest by their hesitation, and block the purchase of the very works which by their surprising character should be the chief attractions of a great gallery. Agreement will be reached only in the case of works which are inoffensive to all, and therefore supremely interesting to nobody. This was precisely what happened during the first thirty years of the Gallery's existence. The explosion that followed a long series of commonplace acquisitions of the Committee system cleared the way for the reforms of 1855, and purchase by an independent Director. This proved to be the making of the Gallery. So much for theory.

In practice, during my term of office, the Board, with one or two exceptions, and these not supremely important, has always acted on the Director's recommendation. But this apparent uniformity has brought one curious and serious disability in its train. Several of the most notable purchases have been made only at the cost of considerable controversy. Each controversy tends to leave a little bitterness behind, a bitterness which perhaps is inevitable where a man's personal taste seems to be at issue, and to be flouted by the purchase of a picture which he dislikes. In time this creates a very real difficulty for an active Director.

Whenever he obtains a majority vote for a purchase, he runs the risk of alienating the confidence of friends in the minority, who cannot on this occasion see eye to eye with him. They prefer some other school, some other type of work, or may be frankly suspicious of the picture in question. In time the cumulative result of these disappointments will be to create a strong body of doubt, if



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not of definite opposition, upon the Board which would be fatal to the Director's influence. Unless the Director be a man of immense determination and courage, he will begin to feel that his task is hopeless, and to avoid giving further occasion to hostility will be careful to recommend nothing that is not inoffensive to the Board, with a result that the purchases tend to be as undistinguished as those of a Committee pure and simple.

Such a breakdown of the Director's energy and initiative would, of course, be a deplorable thing for a great Gallery, since it is by the exercise of these qualities that all great Galleries have been made. And the fear of it is no imaginary thing. I myself, for example, have not used the powers of emergency purchase which are nominally granted to the Director, simply because experience showed me that they were hedged round with so many cautionary restrictions that their employment would have led to immediate and formidable controversy. We have not perhaps lost much thereby, and I have been saved the trouble of hunting the sale rooms as carefully as I used to hunt them for the National Portrait Gallery, but the fact may be cited to show how dread of unpleasantness, even in a relatively trivial matter, may hamper a Director's energies.

For it must not be forgotten that the very eminence of the Trustees, and the fact that the majority of them are famous in debate and in public affairs, places a Director at a great disadvantage the moment he has to discuss questions of principle and procedure, and at some disadvantage even when the controversy is more or less technical. He cannot always be so ready with his arguments, so apposite in his illustrations, or so just in his phrasing, as men whose lives have been spent round the Council table. He cannot hope to succeed in a discussion with such men, especially when they may be said to belong to a society apart from his, with direct access perhaps to the Cabinet or even to the Prime Minister, unless his case is so overwhelming as to speak for itself. Even then some phrase for which he is not prepared may lead to his undoing. Unless, therefore, his powers, both personal and statutory, are considerable, the professional adviser to a Board of Trustees is likely to find after a time that he has to struggle against an opposition which is too strong for him.

That is the inherent fault of the 1894 system. And the time is one at which we cannot afford any system but the best. Our rivals are wealthier than ourselves, and we can only make up for our financial deficiencies by employing the money which we do possess to the best advantage possible. A complete return to the 1855 system is probably impossible in the present state of feeling. But I think if the Director, after weighing the opinion of the Trustees, could be granted the deciding voice in all purchases except when opposed by a unanimous decision of the Board, we should have the best obtainable working compromise. For if we assume that the general judgment of the Board will be sound, we must assume also that the Director will be a man of sense who will not go out of his way to risk a contest with the Trustees by openly disregarding their reasoned collective opinion.

*What is the extent of your emergency powers of purchase now?*—Up to the sum of £2,000 with the consent of two Trustees, but the Lansdowne resolutions have never been quite formally annulled by the Board, so that the actual definition of emergency is one which might be stretched so far against a Director as to make almost any purchase a matter of controversy. And where there are so many other controversial matters, unless it were a life and death case, and something of quite supreme importance, the Director would not be likely to exercise that power, because he would say it was not worth risking a serious quarrel for something that was not absolutely of vital importance. . . .

*What are your personal views, as Director of the National Gallery, of the advantages or disadvantages of the present administrative system, i.e., as created by the Treasury Minute of April,* 1894?—. . . As a constitution, indeed, it did not differ in essentials from the practice of the National Portrait Gallery, which had worked without a single hitch during the whole seven years of my directorship there. But on coming to Trafalgar Square I found that the constitution was interpreted in a wholly different spirit, with a wholly different tradition, and a wholly different conception of the relation of the Trustees to the Director. At the National Portrait Gallery the Director was a professional adviser to the Board, and administrator of the Gallery, whom the Trustees united to help and encourage. At Trafalgar Square his opinion seemed neither to be asked nor expected.

As the controversies between Lord Lansdowne and Sir Edward Poynter were on record, and as the breakdown of Sir Charles Holroyd under the system had just occurred, I saw that this attitude was not personal to myself but was the tradition of the place. Lord Plymouth acted as mediator in the discussions which ensued, and an assurance was obtained from Lord Curzon that in 99 per cent. of the technical matters discussed the Board would accept the Director's opinion. This assurance, coupled with permission to make an emergency purchase up to £2,000, with the consent of two Trustees, removed for the time being the more prominent disabilities of the Director and staff. Hitherto the chair at each meeting had been taken by the Senior Trustee who happened to be present.

The appointment in 1919 of a permanent Chairman created a new division of authority, but as I had worked under Lord Dillon in that capacity at the National Portrait Gallery with perfect ease, the position was not unfamiliar. And with Lord Lansdowne, the first Chairman, constitutional precedent was so carefully observed that few difficulties arose. His successor, Lord Curzon, so far enlarged the activities and authority of the chairmanship, that by degrees the Director's authority was gradually absorbed.

The cleaning of pictures, for example, being a highly technical matter, had hitherto been done by the Director's order and on his responsibility. Now the services of a foreign picture cleaner were pressed upon him strongly by certain members of the Board, and on the Director's refusal to take responsibility



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for the change he was ordered to report to the Board before any cleaning of importance was undertaken (January, 1925). Shortly afterwards the Director was forbidden to make any change in the attribution of pictures in the Gallery without first reporting to the Board. Two years later the Trustees rejected the Director's plan for hanging new acquisitions.

By these and other decisions of minor importance the Director's power of making any change in the arrangements, repair or labelling of the collections without risking a conflict with the Board was extinguished. Even the propriety of his encouraging important gifts to the Gallery was seriously challenged.

Concurrently the development of the Cabinet system of circulating memoranda on details of policy and prospective purchases added immensely to the labours of the Director and the staff. In default of any more drastic remedy, it would be no small help to harmonious working if some distinction could be drawn officially and formally between the technical matters on which the officers of the Department may be presumed to speak with professional authority, and those matters of general and financial policy where the counsel of the distinguished amateurs forming the Board would be of service. Such technical matters would seem to include the cataloguing, attribution, cleaning, restoration and arrangement of the pictures in the collection with the selection of the suitable frames and backgrounds for them. The right of the Director to decline pictures which he considers unsuitable has never been challenged.

It would be well in addition to define beyond question his right of purchase and acquisition in emergencies, and of settling the organization and work of the departmental staff. He would then be able to use his technical knowledge to proper advantage although his powers would still be less than those of the Directors of most of the great Continental Galleries, or than those of his predecessors of 1855-1894 — by far the most notable epoch in our Gallery's history. Such a definition, after all, would be hardly more than a formal embodiment of the assurance given by Lord Curzon in 1916, to which I have already referred. I must add that the staff of the Gallery is at present insufficient. The multifarious duties which now devolve upon the senior and junior officers, in particular the valuable work done for the Estate Duty Office, leaves them little or no time for private study and no reserve to fill any sudden vacancy.

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*Dr. Cowley: I feel great sympathy with what you were saying about the Director's position. That is a very important thing, it seems to me, from the point of view of the administration. What would you recommend as the best solution of the difficulty? You spoke of Lord Curzon's Minute, I think, as having defined his position?*—It was a personal assurance that an official distinction should be drawn very sharply between what I might term technical matters, on which the head of the Department might be regarded as the professional authority, and the more general matters of administration where naturally the Trustees, from their wide experience of the world, would be entitled not only to have a voice but perhaps a dominant voice.

And I was anxious to ask the Commission to consider seriously the drawing of that distinction clearly and rather generously as regards the Director, because he, poor man, has to contend sometimes in debate with a weight of metal that no ordinary man is expected to face. I can assure Dr. Cowley that a debate with, shall I say, masters of debate like Lord Curzon and Lord Lansdowne is no joke, for even if the Director is right, the skill and weight of authority with which the other point of view is put imposes a very heavy physical and nervous strain upon him. Before a friendly meeting like this it is quite easy for me to explain. When sometimes the *instantes tyranni* seem rather numerous and very much on the war-path, the Director has rather a tough time, because he has not had the advantage of a long Parliamentary training in the House of Commons, and afterwards in the House of Lords and the Cabinet. He is the unfortunate technical student who is brought in to be sort of professional adviser and administrator, and his position is of course extraordinarily difficult. Unless he is given rather more power than, shall I say, in strict constitutional theory he ought to possess, he is apt to be absolutely over-weighted by the heavier metal with which he has to contend. That, of course, has been one of the most extraordinary features in the Board's history in the past.

I read about the early history of the Gallery when composing this little pamphlet on its history, and I was very much impressed by the way in which the very great gentlemen who originally managed the Gallery were so overpowering that the unfortunate early keepers did not dare to express an opinion. Things happened without their opinion being asked or their daring to say anything, because they were not able to express their opinion fully out of regard for the greatness of the personages with whom they had to deal.

*I can quite understand the difficulty. I know what it must be, but what do you think would be the best way of remedying that?*—Through a very formal definition of the technical matters in which, unless some very strong reason were urged to the contrary, the Director might be supposed to have naturally a deciding voice, that is to say technical matters connected with the Gallery management, and with the details of the repair and custody and arrangement of the pictures.

*You do not think it would be difficult to lay that down in black and white?*—Not a bit.

*To draw a line?*—No. I think it would be a relatively simple matter, and I believe it would remove one of the very greatest difficulties we have had. I think the members of the Board who are present here would agree with me that it is very difficult, unless that definition is made, for the Board to say, under the terms of the Rosebery Minute, that they are not responsible for these things just as much as the Director; and under that unfortunate Rosebery Minute they are.



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Lord Lansdowne was, of course, a great stickler for this point. He said " We are entrusted with these powers, and we cannot divest ourselves of them." The same view was held by all the legal minds on the Board, and they were perfectly right in theory. All the Director could ask for was a certain amount of rope. Sometimes he was able to get it, sometimes he was not, but I think his position would be very much easier if his responsibility for his technical advice and technical action in these matters was definitely defined. Then, after all, if he is wrong and is hammered by the Board and censured by the Treasury, it is his own fault. But you may be quite sure that he would not take advantage of powers of that kind, where they are accompanied with so much responsibility, except after weighing every act of his most carefully.

It is perfectly safe from the practical point of view, and I think it would save the Board a great deal of trouble. At present they are bound, in theory at least, to take responsibility for a great many of these technical matters, and naturally it does lead to a constant, or there is a risk of constant, clashing of opinion with their professional adviser. . . .

*Sir Robert Witt: In your very interesting and forcible criticism of the changes that have taken place since* 1855, *and from what you said to Dr. Cowley, I gather your view to be that you would prefer the position of the Director to be that which it was in between* 1855 *and* 1894 *rather than what it is to-day?*—A similar one. . . .

*I think you said that it was between* 1855 *and* 1894 *that occurred the great period of the Gallery acquisitions?*—I think I could quote your own words to that effect.

*I think I would accept that. That would be my own view, certainly, but is not there one change that has been made since then, since those great days when the foundations of the Gallery were well and truly laid, and that is that the Directors were appointed for a period of five years only, renewable at the end of that period?*—Yes.

*That is no longer the case?*—No. Might I add one sentence on that? I do think that the shortness of the Director's appointment had one disadvantage, if I may mention it to the Commission, that is to say, it could be used to a certain extent as a sort of threat. And undoubtedly it was so used occasionally, I believe: rather in the way of old gentlemen, in novels at least, who shake wills in the face of those with whom they do not quite see eye to eye, and to whom they would say: "You oppose me in this. Just you wait and see when your term of office is coming to an end." The consequence was that it had in it the germs of subserviency.

If I may answer frankly, when my own appointment was considered, I was a Civil Servant, and therefore not liable to this. And I declined to accept the offer that was made to me unless my Civil Service status was confirmed, because I felt that if things at the Gallery happened to be very difficult (the position of the Director there had notoriously been rather a difficult one, for the causes I have indicated to the Commission), the difficulty of facing a large number of extremely able and practised men was in itself a sufficient handicap. And if they had the power in addition of turning you out into the streets after five years, it was not good for the Director himself. So where I have spoken here of initiative and energy, I think our policy in the future ought to be to try to encourage the next Director rather than to depress him.

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*Chairman: With regard to the division of questions, which should be under the competence of the Director only, or mainly under the competence of the Director, and that of the Board, I want rather a clearer definition of what you call the technical questions specifically—backgrounds to the pictures, backgrounds to the hangings?*—That was, after all, a matter which the Commission would naturally wish to decide for itself. " Such technical matters would seem to include the cataloguing, attribution, cleaning, restoration and arrangement of the pictures in the collection, with the selection of the suitable frames and backgrounds for them." I said " would seem to include " as a personal opinion.

*You would include hanging, background, labelling and framing?*—Yes. Attribution. . . .

*Do the Board interfere now with the hanging?*—I think that is rather a direct question. I should say once or twice, but not often, not often.

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### Examination of Mr. Eric Maclagan

*Mr. Eric Maclagan:* . . . I confess that I am not very much convinced of the advantages of government by Trustees when the Trustees are selected from the point of view of expert knowledge; as assistants, so to speak, helping the Director from the point of view of expert knowledge. . . .

On the whole I should incline to government by non-expert Trustees rather than expert Trustees, on the ground that if the staff of the Museum and their Director are at all worthy of their position they ought to be able to supply the expert knowledge, and I do not think if they are not worthy of their position that expert knowledge in the form of a Committee is going to produce really valuable results as regards purchasing. I confess giving that view with diffidence; as I say, I have no first-hand experience of government by Trustees.

### Examination of the Earl of Crawford and Balcarres

*Chairman: I understand you desire to give further evidence regarding* (a) *the system of purchase, and* (b) *the position of the Trustees of the National Gallery?*

*The Earl of Crawford:* Quite. The problem of buying for a national collection is always difficult. The object is to secure catholicity of taste. Should responsibility rest upon a single supreme buyer, or should purchases be made by means of a Committee?

The latter system is said to be liable to compromise and mediocrity, to make no great mistakes and to achieve no great feats; this was one of the criticisms which led to the enquiry into the National



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—*A*

—*B*

—*C*

*A*—Mazer bowl; late fifteenth century. (Oriel College); *B*—Chalice and paten; 1527. (Trinity College); *C*—Pair of flagons, 1598, Communion cup and cover, 1612. (Wadham College)

Plate I. An Exhibition of Silver belonging to the Colleges of Oxford

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*A*—Salt-cellar; 1490. (New College)

*B*—Tankard; 1574. (Ashmolean Museum)

*C*—Steeple cup and cover; 1610. (Brasenose College)

Plate II. An Exhibition of Silver belonging to the Colleges of Oxford

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Gallery in 1854-55. Before this time the Trustees were responsible for purchases. It is not surprising that they missed chances considering that there was no regular grant and the Keeper was only expected "to be present occasionally at the Gallery." Notwithstanding this faulty system some of their purchases were notable. For example, Van Eyck's Jan Arnolfini and his Wife for £630, Rembrandt's Jew Rabbi for £470, his incomparable self-portrait for £430, Bellini's Doge Loredano for £630, and Van Eyck's portrait of the Man with the Red Turban for £365. For price and quality this group can scarcely be excelled. . . .

The efficient single buyer is rare. Sir Richard Wallace, Mr. Robert Holford, Sir Charles Eastlake and Burton were perhaps capable of being such, but in those conditions there is generally a tendency to limitation of taste. For instance, Eastlake was sole buyer for ten years from 1855 to 1865. During that period he bought one hundred and twenty-five Italian pictures from the grant-in-aid, whereas only fifteen examples of the Dutch, German, French and Spanish Schools were bought. Burton between 1874 and 1894 bought eighty-four Italian pictures but only seven by French, German, Flemish and Spanish masters. I do not take into account pictures acquired by gift or bequest.

In any case up till 1894 they were wholly inadequate to represent the boycotted schools. Such omissions reflect the predilections of the individual buyer, and are followed by special or sporadic attempts to find compensation. Thus in 1871 the Peel Collection was bought, of which the sixty-three examples by Dutch artists equally reflected an individual buyer's tastes, for out of this group only two were portraits. . . .

The single buyer likewise is inclined to be bustled into paying excessive prices. The Peel pictures were expensive. I cannot conceive that any Committee at that date would have consented to pay £70,000 for the "Ansidei Madonna," still less £17,500 for the equestrian figure of Charles I bought from Blenheim in 1885. These special efforts are followed by reactions, and the Treasury generally manages to recoup a good deal by curtailing purchase grants later on. . . .

I want if I may in the first place to say that the impression left by Sir Charles Holmes's evidence is that the Trustees are a tyrannical body of men and busybodies oppressing the Director and intimidating the subordinate staff. That in my opinion is unfounded. We are said to be "so eminent . . . and famous in debate, etc." that the Director who "lacks training in the House of Commons and afterwards in the House of Lords and the Cabinet" does not have a fair chance to argue his case.

I confess the very idea causes me frank amazement. Sir Charles understates his own capacities, and I may say that elsewhere in cases where Trustees control Museums the problem is equally non-existent. I have had long personal experience of a dozen heads of these institutions, and I have never noticed reluctance or difficulty on their part in stating their case to their Board, and in my opinion they do so with confidence and success.

There is curiously little difference in the nature or temperament (and often in the personnel) of these governing bodies. It so happens that besides serving on the National Gallery Board, I am also a Trustee of the National Portrait Gallery, the British Museum and the Natural History Museum. All these Boards, and not least that of the National Gallery, are animated with one dominant motive, namely, a keen desire for the progress and welfare of the institution concerned.

Sir Charles Holmes's notion about the "Trustees belonging to a society apart from his," or where he says in another connexion that "germs of subserviency may be bred in the Director" is in itself laughable, but when such a statement is solemnly communicated to a Royal Commission it necessarily connotes certain reactions. All these questions of Sir Charles's rights and prerogatives, of standing upon dignity, of his treating Trustees' suggestions as intrusions, and of taking offence when none is intended—all such grievances, however imaginary, must indicate a frame of mind susceptible to misunderstandings. . . .

Of course, Trustees differ amongst themselves. That is as it should be. I should look upon habitual unanimity amongst them with positive dismay; but the idea that bitterness is caused "when a man's personal taste . . . is flouted by the purchase of a picture he dislikes" is unfounded. None of my colleagues takes umbrage if and when the picture of his preference proves unacceptable. I observe no such pettiness among my colleagues, whose individual views must constantly fail to gain the assent of the Board. The Trustees do look upon the selection of pictures impartially without pressing their personal tastes, and I RECALL THE READINESS WITH WHICH THE LATE LORD CURZON AGREED TO PURCHASE A SPANISH PICTURE WHICH HE LOATHED. . . . It is stated that the officials are overworked, and that the Trustees are largely responsible. ". . . Development of the Cabinet system of circulating memoranda on details of policy and prospective purchases added immensely to the labours of the Director and his staff." I have never seen a memorandum about "details of policy." The memoranda are very few in number, and all refer to questions of real importance to the vitality and progress of the Gallery. As to prospective purchases, we used to have on our agenda such items as "Offers of pictures by Greco, J. L. David and Velazquez" (14.7.1925). It is dangerous to make purchases without proper study. Our Maître de Moulins (23.6.25) purchased for £10,000 was only bought after hesitation as some members of the Board saw the picture for the first time at the meeting. It was accordingly settled that the National Gallery staff should circulate a few days in advance memoranda on proposed acquisitions. This seems dictated by commonsense and prudence. It is also useful in helping them to formulate their views in a clear and concise fashion. The memoranda are always brief. As to "adding immensely to the labours of the staff," I engage to say that the memoranda about acquisitions issued



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during the last two years would not in the aggregate exceed a column and a half of *The Times*. I cannot understand complaints about fulfilling so obvious a duty towards the Trustees. I may add that when I once imprudently suggested that something should be done after official hours, a very sharp reminder was administered to me. . . .

# AN EXHIBITION OF SILVER BELONGING TO THE COLLEGES OF OXFORD

## BY W. W. WATTS

THE exhibition of plate of the Oxford colleges, which is being held at the Ashmolean Museum, Oxford, for three weeks of the present month, is the first occasion on which these treasures have been brought together. Out of a much larger number about four hundred pieces have been selected, which illustrate the history of the silversmith's art in England from the fourteenth century down to the present day. Among many interests they recall the names of illustrious personages of history such as William of Wykeham, Bishop Foxe, Archbishop Warham, and many others. Inscribed on most of them are the names of donors who made their gifts generally in connexion with some event in their academic career: thus there is with each a personal interest usually lacking in a large collection. To the student of silversmithing they afford the opportunity of seeing more medieval work than can be found elsewhere save at the sister university of Cambridge: as a rule the glorious craftsmanship of the Middle Ages which made "English work" renowned in every part of Europe can only be dimly conjectured from the records which have survived. The Reformation in the Church with its inevitable destruction had its counterpart in the civil wars which from time to time depleted the country of many of its finest treasures. Oxford suffered badly, especially at the hands of Charles I: suave enough was his invitation to the colleges to "lend unto Us all such Plate of what kind soever wch belongs to youre Colledge . . . well knowing it to be the Goodes of your Colledge that you ought not to alien," but it admitted of no refusal, and over two thousand pounds weight of silver passed to the melting-pot for his war-chest. It is a matter for thankfulness that New College and Corpus Christi succeeded in some mysterious way in withholding certain of their treasures, and also that ecclesiastical vessels were not included in the King's demand.

The illustrations which accompany this article should be regarded merely as an index to the various groups in the exhibition. The place of honour amongst medieval work must of course be assigned to the crosiers of William of Wykeham and Bishop Foxe at New College and Corpus Christi respectively, as wonderful as any of their kind in the world. These must, however, be studied in their colleges, being too precious for removal. More than a score of medieval objects are shown, both secular and sacred. The chalice and paten of 1527 from Trinity [PLATE I, B], of the form prevalent immediately before the Reformation, is an unusually rich example with a distinctive feature in the foot which is of waved outline instead of the usual sexfoil. A group of mazer-bowls is shown, some enriched with "prints" in enamel, an art in which the English medieval craftsman was more proficient than is generally recognized. Oriel sends an example of beautiful outline dating from the late fifteenth century [PLATE I, A]: the "print" is enamelled with flowers and leaves in purple and blue, the rim-mount engraved with an inscription the words of which are separated by flowers, leaves, or other devices. Oriel also shows its famous "Founder's Cup," a sumptuous vessel of French workmanship dating from 1460-70. Among the salt-cellars are the quaint "Giant" and "Monkey" salts, and two of the attractive hour-glass form, of extreme richness, both dating from towards the end of the fifteenth century: one is Bishop Foxe's from Corpus Christi, a vessel of elaborate ornamentation; the second is the Hill salt from New College [PLATE II, A]. The latter college exhibits the "Warden's Grace Cup" and several coconut cups with fine mounts, also the mounted celadon bowl associated with the name of Archbishop Warham. Corpus Christi lends its rare owl-topped spoons and rosewater dishes.

Barely a score of pieces of the prolific Elizabethan period remain to the colleges, but it can hardly be doubted that they were rich in the treasures of those palmy days of the silversmith's art which disappeared during the troublous times which followed. A cup and cover of 1533 and a small standing salt of 1554, both from Corpus Christi, herald the Renaissance type: the German features which mark almost all the silver of Elizabeth's reign may be seen in the tankard of 1574 belonging to the Ashmolean Museum [PLATE II, B] in which the bands of engraved ornament, and the cartouches containing masks, single fruits,



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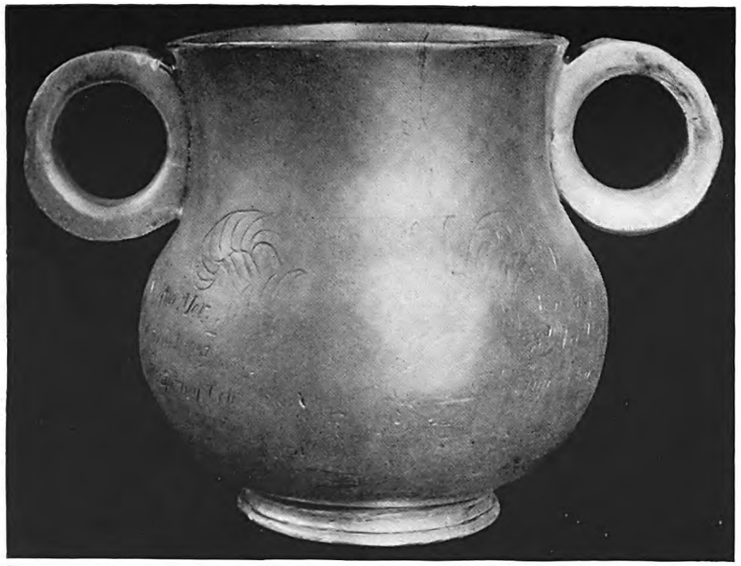

*A*—Two-handled cup; 1673. (University College);
*B*—Two-handled beaker. (Exeter College)

*C*—Ewer and dish; 1716. (Christ Church)

Plate III. An Exhibition of Silver belonging to the Colleges of Oxford

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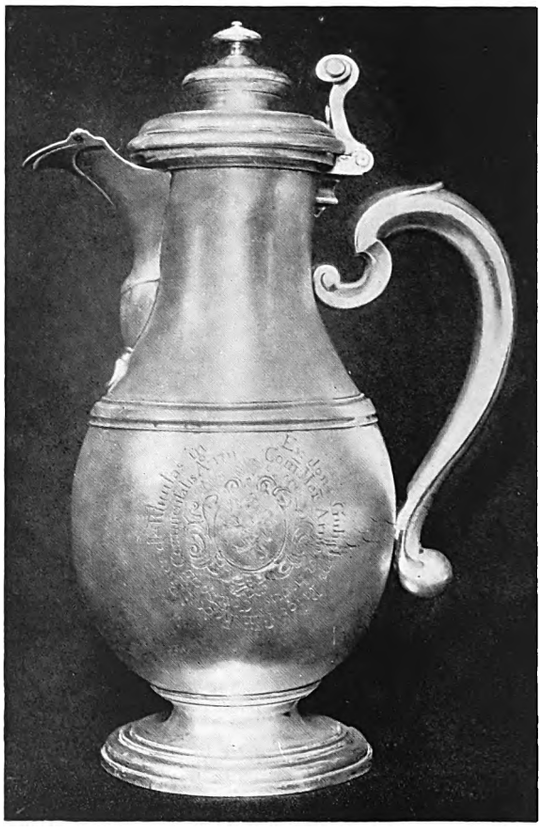
*A*—Two-handled cup and cover; *c.* 1690. (All Souls College)

*B*—Two-handled loving cup and cover; 1736. (Brazenose College)



*C*—Jug and cover; 1711. (Jesus College)

Plate IV. An Exhibition of Silver belonging to the Colleges of Oxford

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and masses of fruit, are of typical German character. Similar features are found on the so-called "Founder's Cup" of 1601 from Magdalen and an attractive rose-water dish of 1605 from Merton. Of church plate a number of Communion cups of the authorized new form are found, such as that from Wadham [PLATE I, C], and the colleges are rich in the rare pear-shaped flagons both plain and decorated; the pair from Wadham, dating from 1598, are typical [PLATE I, C].

The German influence passed away, and a more thoroughly English style is seen in the few remaining pieces of the early years of the seventeenth century. The ostrich-egg cup of Exeter is well known; a richer piece from Trinity is an engraved cup and cover of refined form and ornament, dating from 1603. The steeple cup and cover of 1610 from Brasenose [PLATE II, C] remains the solitary example of a form much favoured at the time. The promise of a glorious development of silversmithing was rudely shattered by the outbreak of the civil war, and the colleges have little of fine plate to show until the accession of Charles II.

The Restoration brought a mighty reaction: royalty, the wealthy and the nobility, municipal bodies, the Church, and private individuals, all provided themselves with the insignia of their office or with vessels for their personal enjoyment. Oxford followed this lead, and the number of objects amassed during the succeeding hundred years was enormous. Every kind of vessel is found in one or other of the colleges, and at least two which are peculiar to Oxford. The first, represented in PLATE III, A, is found in large numbers in many colleges, but not outside the University with the exception of the solitary example belonging to the Mercers' Company of the City of London. Mention of this uncouth vessel, aptly termed a "pott with ears," is found before the end of the sixteenth century, but the earliest surviving example is at least half a century later. The second form [PLATE III, B] is still more exclusive, being confined to Exeter, a beaker-shaped vessel with slightly everted mouth, furnished with two scrollwork handles similar to those found on porringers; the oldest example dates from 1677. Several features of especial interest to the silversmith now made their appearance, and developed with great beauty on the plain silver of a later generation. One was the graceful lettering of inscriptions such as may be noticed in PLATES III, B and C: there was wide scope for this branch of the silversmith's art inasmuch as the record of the donor was a natural accompaniment of his gift. The second was the engraving or embossing of heraldry, enclosed at first within "feather" mantling [PLATE III, B], and later within a frame of scrolls and masks [PLATE IV, A]. Nowhere could these two important adjuncts of silversmiths' work be studied with greater facility and profit than in the Oxford exhibition. Every method and motif of decoration is found, such as acanthus foliage, large flowers and animals, and gadrooned work in relief, together with engraved ornament in Chinese style and "cut-card" work: a boldly executed specimen of the latter, a two-handled cup and cover of about 1690, comes from All Souls [PLATE IV, A].

The first half of the eighteenth century is amply illustrated by a magnificent group: the movement is clearly traced from the simple plain object of the opening years of the century to the elaborate vessel of 1750. The jug from Jesus [PLATE IV, C] dating from 1711 is one of a considerable number of vessels whose beauty consists in their graceful outline. In a large group of two-handled loving-cups, early pieces are plain, later are decorated with applied ornate strapwork as seen in the example of 1736 from Brasenose [PLATE IV, B], and the climax towards 1750 shows a mass of rococo ornament mingled with flowers. Pierced work finds expression in casters and cake-baskets: punch-bowls are small and plain, or of the "Monteith" form, richly decorated. The helmet-shaped ewer and salver of 1716 from Christ Church [PLATE III, C] are sumptuous and imposing, with a pleasing inscription. All these objects bear the impress of the beneficent influence of the French silversmiths who, a generation earlier, had left their country owing to religious persecution or lack of work; both in refinement of decoration and in skilled finish of workmanship they evidence the willingness of the English craftsmen to learn from their French brothers.

The second half of the eighteenth century is represented by a good group in the prevalent classical style: form was the main consideration, and where decoration is needed it is applied with taste, discrimination and restraint. And the pieces of early nineteenth-century work prove that the craftsmen still possessed the same high technical skill, though unfortunately the designs are far from satisfactory.

It is hoped that the exhibition may be the means of stimulating and encouraging good work at the present day: a selection of work by well-known twentieth-century silversmiths which forms part of the exhibition augurs well for the future of the craft.

It remains to add that the exhibition is



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promoted by the Oxford Architectural and Historical Society, and made practicable by the generous support of the Worshipful Company of Goldsmiths of London.

# JACOPO MOLINO

## BY DETLEV BARON VON HADELN

MESSRS. LEGER and SONS recently acquired a large Venetian painting of a *Madonna with six Saints* which bears a hitherto unknown signature.[1] This signature is made up of three components, firstly the Christian name Jachobus (somewhat unusual in its orthography), secondly a mill wheel, rather heraldic in style, and lastly the date 1540. The mill wheel is the crest of the Venetian family Molino. That tells us that the picture was painted in 1540 by an artist called Jacopo Molino. For there is no doubt in my mind that the inscription situated on the stone beneath St. Joseph's right foot refers to the painter and not to the donor of the picture. On seeing the picture in London I recollected having read of a painter of the name of Molino in the letters of Pietro Aretino. The address of the letter is quite short: "Al Molino" (To the Molino), as if one were dealing with a fairly well-known man. The letter is dated January, 1549.[2] It appears from this document that Molino had just made a copy of a Christ by Titian in the possession of Aretino, and that he was then also at work upon a copy of the portrait of the "Gran Duca di Fiorenza," that is to say of Giovanni dalle Bande nere. In connexion with these facts Aretino makes one or two general remarks of a moralizing nature. These to the effect that he who persevered in his studies was worthy of praise, but that he who was lazy and who thought to have studied enough should be blamed. Also that one should learn in every art by the examples of the most experienced. Youth should ever respect age, even if it be the more endowed.

I must here make the admission that it is not quite certain whether this letter of Aretino's was written to the same painter who had executed the interesting picture at Messrs. Leger's; for many years ago I published[3] a contemporary document which makes mention of a certain Domenico Molino. On November 28, 1568, Tintoretto and Maestro Domenico Molino were commissioned to paint two pictures each for the Libreria di San Marco. Moreover, the document seems to suggest that both painters had already contributed works to this place. As Aretino's letter does not contain any Christian name it is difficult to say whether it was addressed to Jacopo or Domenico. The only definite biographical date at our disposal is the inscription 1540 in Messrs. Leger's picture, to which I have already alluded. This date would not possess any undue significance were it not for its connexion with an unusual mixture of styles. The picture is one of the earliest documented examples of Venetian painting exhibiting Florentine and Roman mannerisms. I have already written a fairly exhaustive dissertation upon Tintoretto's earliest manner and its relation to this phenomenon, and in order not to repeat myself I will content myself with a reference to the article.[4]

It is interesting to observe how Jacopo Molino, in his attempt to fuse the central Italian mannerism with the local Venetian tradition, achieved very similar results to those attained by the youthful Tintoretto. The resemblance to Tintoretto is particularly marked in the case of the figures to the left of the Madonna, to wit, in the youthful St. John, in St. Joseph and St. Anne. The relationship here to Tintoretto's earliest manner is so close that the actual influence of one artist on the other must be accepted. On an *a priori* examination one would be inclined to consider the young genius as the active element in such a combination; but Tintoretto was not more than twenty-two years old at the time that Jacopo Molino dated his picture 1540. In addition to this it must be noted that the painting of Molino's picture is not in the least immature, but betrays the practised technician. It would seem that it must have been Jacopo Molino, probably a somewhat older man, who had for the time being influenced the genial youth.

I do not believe that this is the only work of Jacopo Molino which has survived, but rather that in the course of time other works, particularly interesting as an expression of a transitional phase, by this artist, will turn up. I am acquainted with several works which are closely related to Messrs. Leger's picture, but

[1] Canvas, 1.73 by 2.43 m.

[2] Pietro Aretino, Le Lettere, Paris, 1609, Vol. V, c. 86.

[3] Jahrbuch der preuszischen Kunstsammlungen, XXXII, p. 53.

[4] Early works by Tintoretto, THE BURLINGTON MAGAZINE, XLI, p. 206 seq. and p. 278 seq. I should like to note as an addenda to this article that the *Venus, Vulcan and Cupid* by Tintoretto, formerly in the possession of Herr von Kaulbach, and now in the Pinakothek in Munich, originally came from England. I suggested at the time that this work be the one mentioned in Sir Peter Lely's catalogue. I have since learnt that the picture came out of the Munro collection. Waagen gives a detailed description in "Treasures of Art in Great Britain," Vol. II, p. 134.



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*Madonna with six Saints,* by Jacopo Molino. Canvas, 1.73 by 2.43 m. (Messrs. J. Leger & Son)

Jacopo Molino

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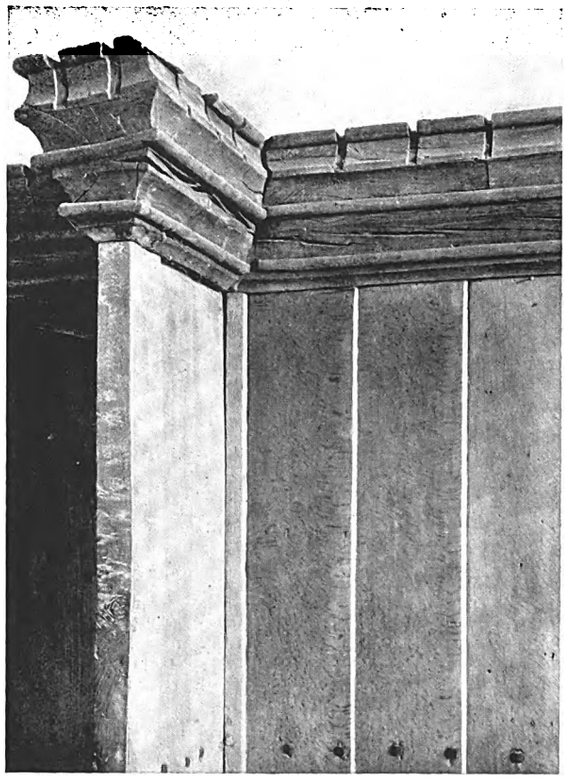
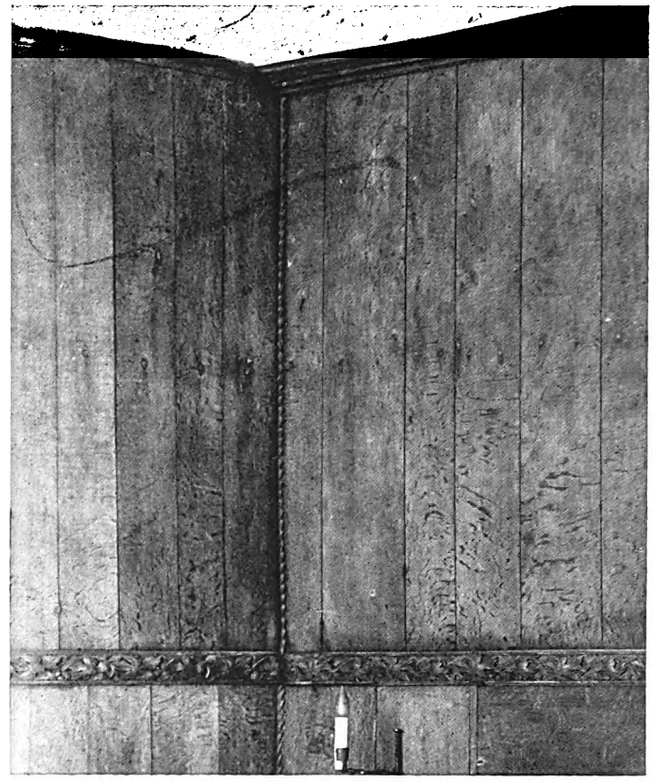
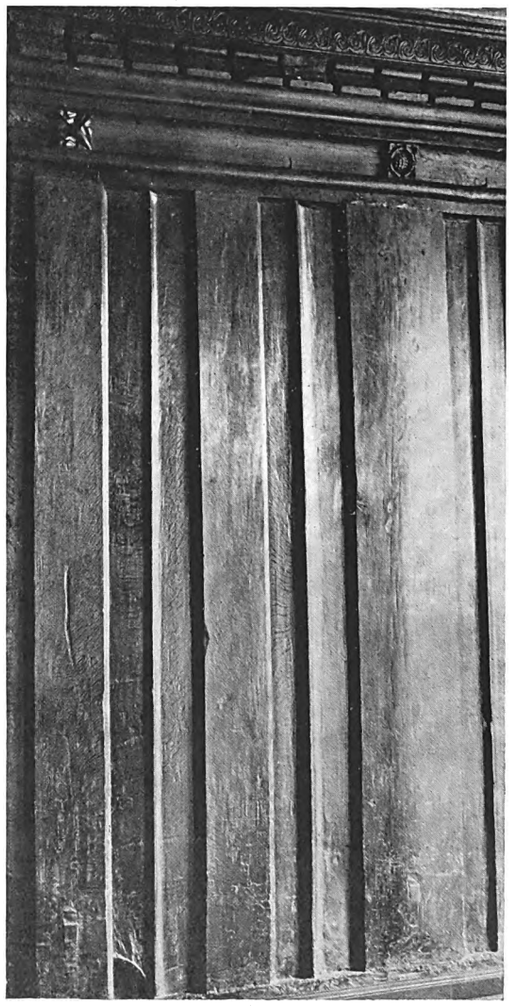
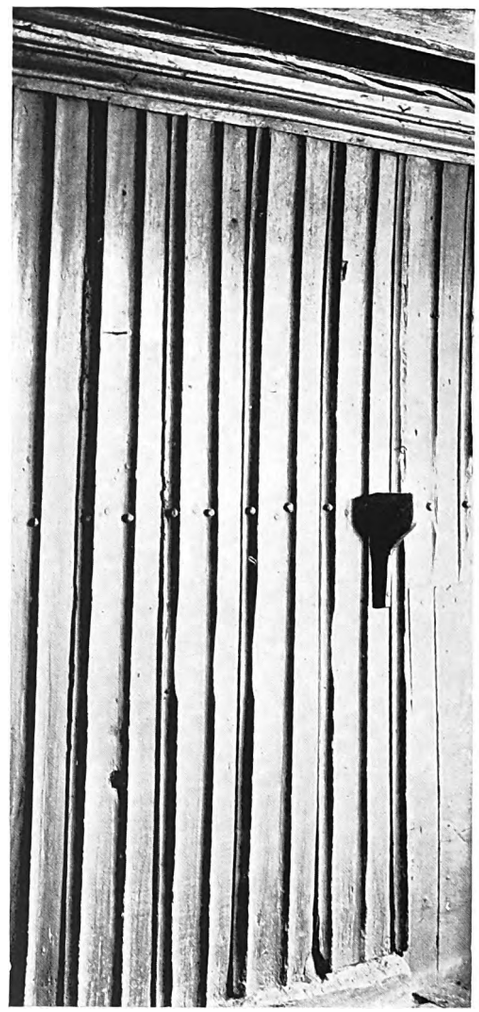




*A*—Fifteenth-century clapboard wainscoting. One side is clapboarding, the other (not illustrated) flush boarding. *cf.* Figure and PLATE I, B; *B*—Feather-edged and grooved wainscoting. The feather-edge is fitted with a groove having one knife-edge





*C*—Heavy framing and studding, which has the intermediate spaces filled with boards grooved into the posts and studs and moulded with a single rib, which runs out to the cill and beam; *D*—Clapboarding moulded with ribs, tongued and grooved

Plate I. Medieval Wainscoting and the Development of the Linen Panel

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I am not prepared at this date to ascribe these works definitely to Jacopo Molino. As an example I might mention a Madonna in the possession of Dr. Benedikt in Berlin wrongly attributed to Tintoretto. Moreover, it is conceivable that the representation of *Christ in the Temple* in Sta. Maria del Carmine, Venice, is a work of Molino's. This problematical canvas has been variously ascribed by the older authors to Tintoretto and to Andrea Schiavone. Recent investigations have proved both of these attributions to be wrong without having been able to replace them by any other to which more credence can be given; and the latest suggestion that the picture is the work of Polidoro Lanciani is by no means pleasing.

# MEDIEVAL WAINSCOTING AND THE DEVELOPMENT OF THE LINEN PANEL

## BY NATHANIEL LLOYD

THE term wainscot is of obscure origin and the reason for its application to oak timber is still more difficult to determine. We find its earliest use in reference to boards, planks and balks of timber (usually oak of good quality) imported into England from the Baltic countries, but the term was also applied to soft woods. In 1253, Henry III gave orders "to buy in our town of Southampton, for our use, two hundred Norway boards of fir and deliver them without delay to our sheriff of Southampton to wainscot therewith the chamber of our beloved son Edward, in our castle of Winchester." In this order the word wainscot is used to describe the purpose to which the boards were to be applied, for by this date the wall lining had become known by the term which was first used to describe the wood itself. Unfortunately no wainscoting of this early date remains, but records show that such boarding or wainscoting of the walls of rooms was often painted, the favourite colour being green. In 1233 Henry III ordered "the wainscoting (lambreschuram) of the king's great chamber to be painted in green colour.[1] Sometimes we read that the green colour was to be "studded with stars" or directions were given to add more elaborate pictorial decoration. In one instance only is mention made of any special treatment of the boards themselves, when, in 1244, the king directed that the wainscoting was to be done "with radiated and coloured boards."[2]

The practice of lining rooms with boarding was firmly established in the thirteenth-century. In the court rolls of the manor of Wakefield are several references to thefts of such boarding from unoccupied houses of no great importance. In 1297 we read that at Holne "a certain house has been left empty by William Yoil, the boards of the inner walls (de parietibus) have been carried away by persons unknown. An inquisition is to be held thereon at the next court."

"It is found by the inquisition that Robert de Harop carried away (boards) from the inner wall of a certain house . . . . to the value of 2d. He is therefore fined 2d."[3]

Although no thirteenth-century wainscot exists, later medieval examples of early types are still to be found in contemporary houses, of which those illustrated in PLATE I, A and Figure 1 in the text are instances. PLATE I, A is of wainscoting at the upper

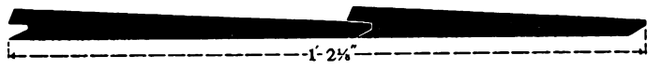


FIGURE 1. SECTION OF CLAPBOARDING SHOWN ON PLATE I, A; ONE SIDE FLUSH BOARDING, THE OTHER (CLINKER OR CLAPBOARD) OVERLAPPING

end of the fifteenth-century hall of a house which stood at Benenden, Kent. The boards are set up vertically and overlap one another in the fashion called clapboarding from medieval times and still so termed (when used horizontally) in the United States. In this example of wainscoting the joint is not a mere overlapping of one board by another (as in weatherboarding, used to protect walls from the weather) but is accurately tongued and grooved. Reference to Figure 1 will show that this medieval tongueing and grooving was quite different from modern practice. It presented two fair faces—one of overlapping boards, the other perfectly flush: the joint of two boards I have before me as I write is still fine and accurate after the lapse of over 450 years. The workman grooved one edge of a board and then cut one side of the groove to a knife edge. One side of the adjoining board was then planed to a feather edge so as to fit tightly into the groove of its neighbour and fade away just at the knife-edge of the groove. Where used for a partition or where the boarding was to be visible on both sides (as that of the speer or spur at right angles to the wall in PLATE I, A, the flush side presented a beautifully even

[1] Calendar of the Liberate Rolls, Henry III, 1226-40.
[2] *Ibid.*
[3] Court Rolls of the Manor of Wakefield, Vol. I, p. 261.



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surface, broken only by the fine lines of the vertical joints: so fine were these that they could easily be stopped with paint or plaster and were admirably adapted as a ground upon which to apply painted decoration in colours. In some instances no paint was applied, but the wood was left to show the figure and beauty of grain possessed by boards picked out for the purpose. In this state the wainscoting of the Council Chamber at Compton Wynyates has been left [PLATE I,B]. It is tongued and grooved, but both tongue and groove have slight shoulders, somewhat like modern work. In the surfaces presented by the two sides of such boardings we have survivals of joiners' methods which originated in earlier medieval times.

Another medieval treatment of partitions, was to groove a narrow board into thick upright timbers or posts. This is found in screens, and such boards actually form tall, narrow panels of primitive type, grooved or rebated into framing timbers or studs. An instance of the treatment is shown in PLATE I, C, where the upright timbers are tenoned into the cill and extend up to the moulded beam, into which also they are tenoned. The sides of these timbers are grooved or rebated (the precise treatment cannot be seen, but grooving, being less laborious than rebating, is probably the method adopted. As, also, it is less laborious to plough a narrow groove than a wide one, it was usual to thin the edges of the panel board to fit into the grooves, leaving the centre of the board its full thickness. This seems to have suggested using the greater thickness out of which to mould a vertical rib, as seen upon the boards in PLATE I, C; the rib being stopped at each end by the cill and beam. Such ribs seem to have developed a treatment of vertical clap-boarding (like that in PLATE I, A) by moulding the boards with vertical ribs (also stopped by cill and beam) as in the wainscoting in PLATE I, D, and this method was also used contemporaneously for doors having quirks, round and hollow mouldings. In some fifteenth-century doors one finds simple ribs, like those on the boards in PLATE I, D, the ribs running out at the top and bottom of the door.

It was natural that the joiner should not be contented with such unfinished treatment, but that some form of stop should be devised to finish off the ends of the vertical ribbed mouldings. A simple form of stop is that adopted in the panels of an early oak chest, a portion of which is illustrated in PLATE II, A, where the moulded ribs of the framing are unstopped, but those of the panels are stopped by a semi-circle across each hollow. The simple semi-circular stops in PLATE II, A, are developed further in PLATE II, C, though they have not yet assumed any likeness to linenfolds. The panels at Paycockes, Great Coggeshall [PLATE II, B] have the ribs set more closely: the three panels show two forms of ribbing and three of stopping. To-day, these would be called linenfold panels, but it is doubtful whether, had the treatment halted at this stage, any resemblance to folds of cloth would ever have been traced.

PLATE II, D, shows the fine workmanship of the hall screens at Compton Wynyates, Warwickshire. Here the cutting of ribs and grooves and the method of stopping the ends, produce distinctly the appearance of folds of cloth and, though not yet fully elaborated, it is an indisputable example of linenfold panelling.

PLATE III, A, is of a well developed linenfold panel, the folds are natural and cloth-like, the ends of the ribs are stopped to represent the margin of a piece of cloth and a stitched, embroidered border is successfully counterfeited by use of punches.

Reference should here be made to a form of panel, kindred of the linenfold, in which the rib branches to the four corners and, in some instances, resembles the curling up of the corners of a piece of parchment. Modern writers have named this "parchemin" pattern. In its most elementary form the rib is stopped by ogival curves as in Figure 2.

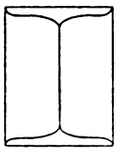

FIGURE 2

Many fifteenth-century MSS. have illustrations of furniture fitted with panels having this simple rib and ogival terminations but, shortly, this was elaborated by increasing the number of ribs and by addition of cusps, vine stems, fruit, etc., as exemplified in the panels of PLATE III, B.

"Linenfold" and "Parchemin" are modern words (the former of nineteenth-century, the latter of recent origin) not used by the fifteenth- and sixteenth-century panel makers "Wavy woodwork" (lignum undulatum) was probably their name. Joscelin (*c.* 1529-1603) describing chambers of Corpus Christi College, as they existed in his own time, records works done in the past by college benefactors, apparently drawing his information from lists now lost. He mentions the wainscoting of the old library, next the Master's Lodge, by John Botwright (master 1443-74) as made of wavy wood, "lignis undulatis facta."[4] This has been interpreted as linenfold panelling, but it more probably describes ribbed boards like those in PLATE I, D.

[4] "Architectural History of Cambridge," Willis and Clark, Vol. I, p. 253.



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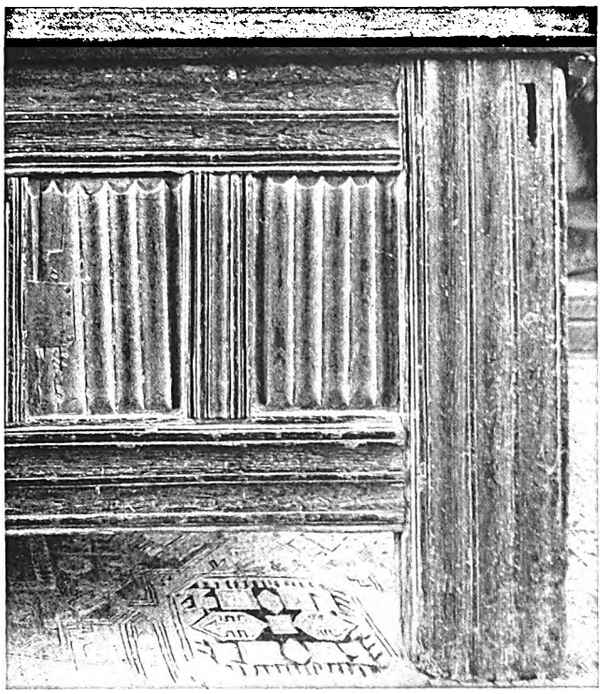
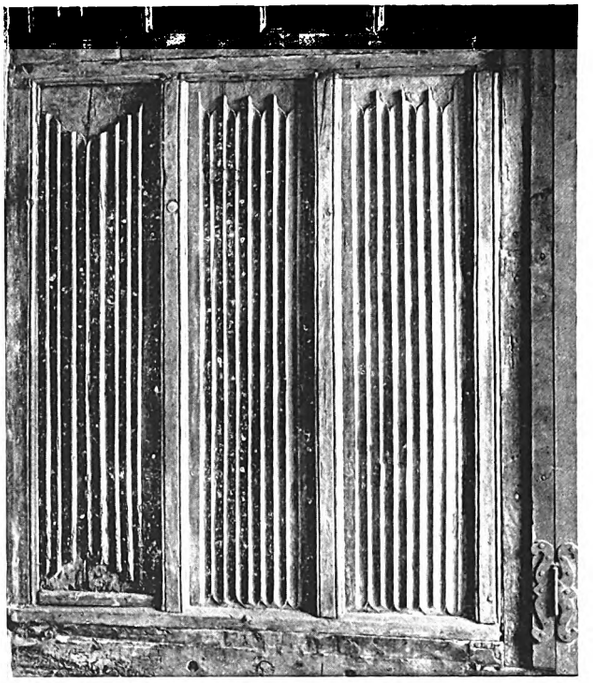
A—

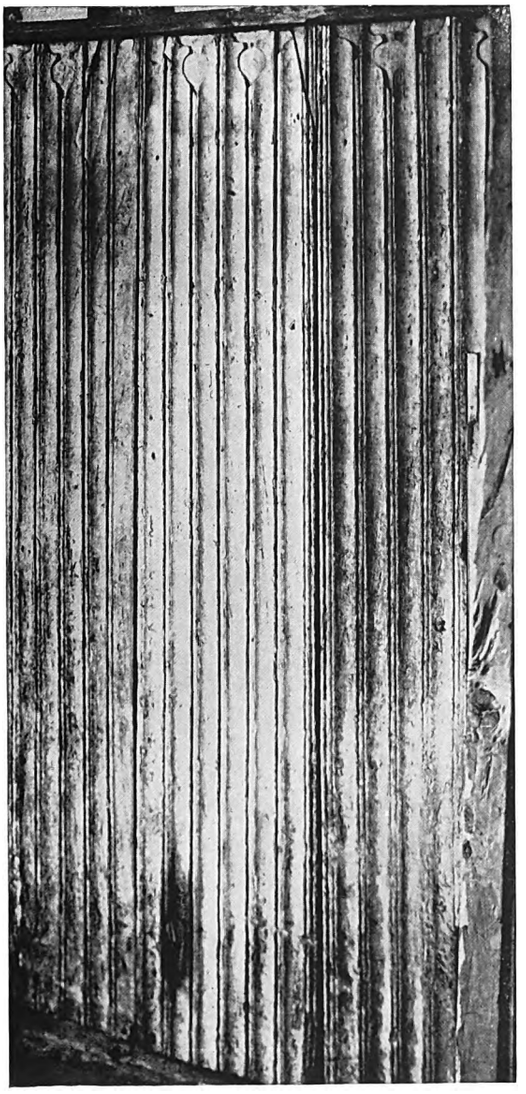


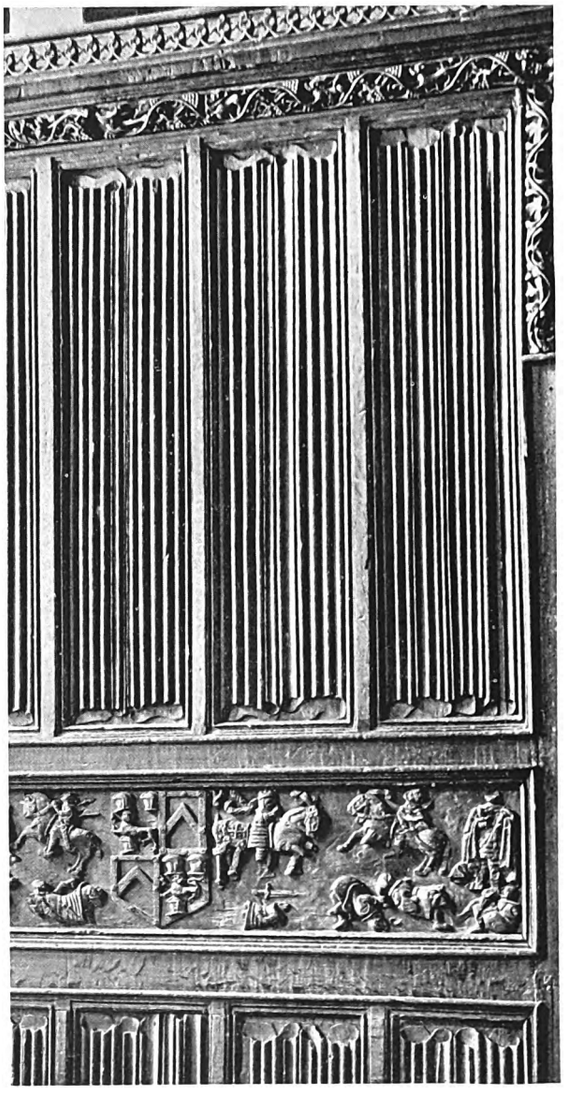


—B

*A*—Chest, the framing moulded with ribs unstopped, the panels stopped in simple fashion; *B*—Ribbed wall panelling having the upper ends of ribs stopped

C—





—D

*C*—Wall panelling; *D*—A simple example of true linenfold panels

Plate II. Medieval Wainscoting and the Development of the Linen Panel

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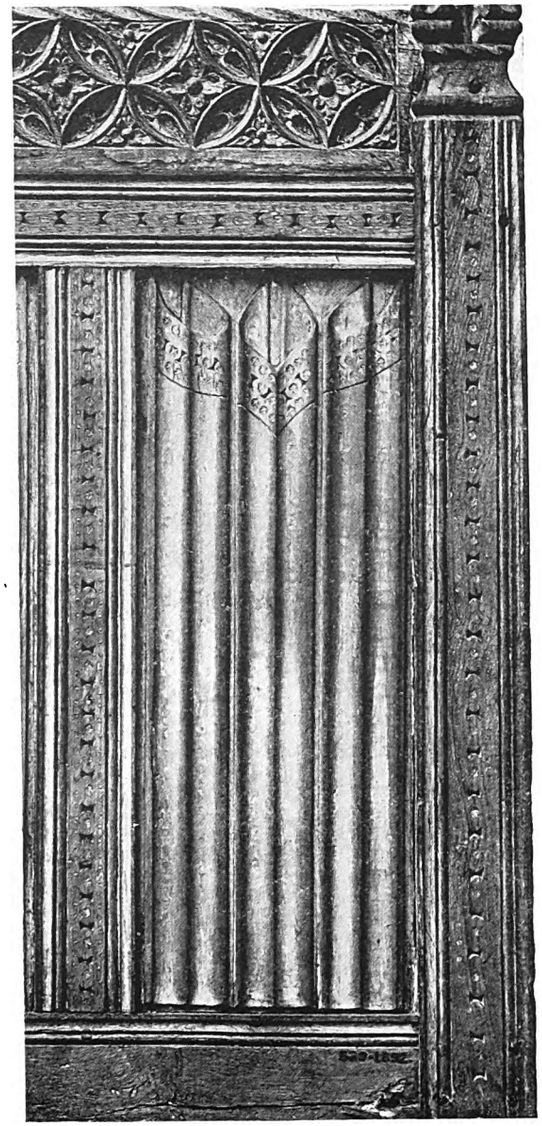

*A*—Oak linenfold panelling with ornamental border (representing stitchery) worked by punches

*B*—Parchemin panels. The simple central rib with ogival splays has become elaborated and enriched with vine ornament, etc.

Plate III. Medieval Wainscoting and the Development of the Linen Panel

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Writing of a partition erected by William Sowoode (1523-44) Joscelin uses the words "Septum undulatum,"[5] a wavy partition. These also appear to have been copied from earlier records, as other passages in Joscelin certainly are, and we shall probably be right in concluding that "Lignis undulatis" was the fifteenth-century name for such mouldings as those in PLATE I and II, C, which was applied later to the linenfold panelling into which it developed.

The earliest instance of the word wainscot given in the New English Dictionary is 1352. The word clapboard, still used in America but almost obsolete in England, is found as early as 1520, associated with wainscot, while in 1725, we have mention of "clapboards for wainscot" and in 1833 they were defined (in an Act of Parliament[6]) as not exceeding sixty-three inches in length" and in 1641 in the U.S.A. is record of "clabords of five foot in length," applied to overlapping weather-boarding.

The evidences of existing examples of wainscot and panelling, together with those afforded by contemporary and earlier documents, seem to indicate that medieval rooms were lined with boards of oak or fir, sometimes overlapping one another, sometimes presenting a flush surface, but grooved into each other [PLATES I, A and B, and Figure 1]; that the prototype of the panel was a narrow board, fitted into grooved posts [PLATE I, C], that the thinning of these boards at the edges suggested moulding the centre with a rib [PLATE I, C], and that such ribbing was extended to clapboarding [PLATE I, D]; that the natural way of finishing such ribbing was to stop the ends as done in simple form [PLATE II, A]; that this treatment was carried further as in PLATE II, C, and developed as in PLATE II, B, until it suggested folds of cloth and the counterfeiting of these, as in PLATE II, D; the likeness to cloth being continued until it reach the faithful representation of PLATE III, A; that the development of the rib varied much when once the idea of imitating materials occurred to joiners—one variant being the representation of sheets of parchment, curled at the corners, often ornamented, as in PLATE III, B.

Nearly all these stages of the development of linen pattern panelling from wainscot have been deduced by students of woodwork, but the present presentation of the sequence, with graduated illustrations from existing examples, may be sufficiently complete as to prove of interest.

[5] *Ibid*, p. 256.
[6] 3-4 William IV, c. 26.

# A T'ANG FIGURE

BY R. R. TATLOCK

THE little object appearing on the FRONTISPIECE belongs to a class of Oriental works of art which, without in any sense baffling the expert, apparently leave him with very little to say. The figure was included in Messrs. Sparks's excellent exhibition of Chinese works of art, and now belongs to Mr. Anthony de Rothschild. My own attention was drawn to it in the first place by my learned friend Mr. W. Perceval Yetts. Feeling it, simply on account of its beauty, to be well worth reproducing, I invited Mr. Yetts to write about it, but he said that there was really nothing he could find to say beyond a bald expression of opinion that it might represent a dancer, and that it is one of a familiar type of tomb-figures, generally spoken of as T'ang.

This was disappointing; yet one is not sure that it is always a bad thing either for the specialist or for the general art student to have an object placed before him for its own sake without the accompaniment of anything in the nature of a problem. If this experience comes just now and again, the eye is kept fresh and the taste sharpened. To deny the usefulness of any form of art-knowledge would be heretical, but to confuse that with the god-like joy in beauty itself would be something much worse. These remarks I make by way of excuse to the reader for an ignorance that for once may be pardonable.

The one word in Mr. Yetts's description that links the figure of the little lady to one's sense of its intrinsic loveliness is the word "dancer." Dancer, actress or suppliant—the mind hovers from one to the other; and then one wonders if she was not just a superlatively good artist's model, a creature different in soul, in fibre and in function from those demi-semi Greek females who once posed for the late Alma Tadema before a tinkling fountain, expensively marbled, and with one knee on a cushion and two eyes gazing into heaven. The Chinese could do that sort of thing so well that one never knows.

It is even conceivable that she was only a courtesan and no better than she should be (one never, never knows with a race of artists that has given us statues of people with hands piously clasped, but who are thinking of anything but prayer). Whatever the lady was or



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whoever the artist was, the two between them have performed the miracle of leaving a mass of clay behind them so pretty and so perfect that after the passage of all those years and the removal of the object from East to West, we who are privileged to see it are delighted, and that not because it throws any new light on Chinese culture in general or on T'ang culture in particular, but merely because the thing has in it the evidences of an artistry that only rarely emerges as one ploughs one's way through the pages of what is called art-history.

# AN ISENBRANT FOR BIRMINGHAM

## BY S. C. KAINES SMITH

BY the generosity of Mr. John Sumner, through the John Sumner Trust, the Birmingham City Museum and Art Gallery has just become the possessor of an early sixteenth-century Flemish triptych of the *Adoration of the Magi* [PLATE I], the wings containing in the dexter the *Nativity*, and in the sinister the *Presentation in the Temple* [PLATE II, A]. On the exterior of the wings is an *Annunciation* [PLATE II, B] in grisaille.

This picture, which is in its original frame and in fine untouched condition, has been the subject of much discussion since its first appearance in the hands of Messrs. Durlacher in 1903. It was exhibited in the Dusseldorf exhibition (No. 154) in 1904, and in the same year Dr. Friedländer dealt with it at length in the "Jahrbuch," (1904, p. 114), deriving its principal panel, through Gerard David, from a lost picture by Hugo van der Goes, but without attributing it to any individual painter. The close affinity to David is indisputable, and is further affirmed by the presence in the dexter wing of a basket which is, as Sir Martin Conway has pointed out ("The Van Eycks and their Followers," p. 299), identical with one in the studio replica in the Pablo Bosch collection of the Stoop *Madonna* by David.

The sinister wing is copied almost directly from the composition of Memlinc's *Presentation*, the sinister wing of the Prado Epiphany triptych, whose evolution from a Rogier van der Weyden original (the St. Columba altarpiece) Dr. Hulin de Loo has so lucidly set forth in a recent issue of THE BURLINGTON MAGAZINE.[1]

It is, then, generally accepted that here is a work of the School of Bruges, produced either in the studio of, or under the direct influence of, David, and by a painter who had access to the designs of Memlinc, or at least to an accurate record of a work by him of a precisely similar subject. The substitution of the *Nativity* for the *Annunciation* in the dexter wing is his only departure from the general scheme of the Memlinc prototype.

Accepting Dr. Friedländer's derivation of the central theme from Van der Goes, and dismissing the sinister wing as scarcely more than a copy of Memlinc, we may turn in the first place to the *Nativity* for evidence of our painter's own personality, and, if my conclusions are correct, of his identity.

In a work so manifestly of the school of Bruges, it is rather surprising to find an immediate reminder of the "Legend of St. Dympna" series, by Goossen van der Weyden, in the features of the Virgin, and in the stiff but lively turn of the head and line of the neck formed by the straight fold of the veil. The reminiscence is reinforced by the rather weak drawing of the hands, by the free but realistic rendering of the small plants around the broken column in the foreground, and by the distant landscape, with a town, outside whose walls the shepherds are seen in attitudes of violent agitation, strongly reminiscent of the distant figures in No. 4 of the same St. Dympna series. In the nearer landscape two rams butting one another are painted with the utmost verve.

It is true that in general arrangement this tiny landscape is referable rather to Memlinc than to Goossen van der Weyden, and indeed contains the same tower with tourelles at the angles that appear in the centre panel in Mr. Hugh Morrison's triptych of the *Madonna and Child with Angels and Saints*, attributed to Memlinc; but we have already allowed for the influence of Memlinc, and when we turn to the central panel we find in the distance, faint but recognizable, the architectural group, including a very tall spire, which figures in No. 3 of the St. Dympna series, and a treatment of the masses of foliage very like that in the same picture; while in the foreground many flowers, including the favourite iris, strengthen the link between our painter and the Antwerp artist.

These are trivial things individually, but let us add to them our artist's obvious interest in fantastic hats at fantastic angles, so conspicuous in the St. Dympna series; then there is the fact that the head of the sceptre carried by his negro king is almost identical with that of the sceptre carried by the king in the fourth of the same series; and again there is the conversational air of his subsidiary figures. With these peculiarities in mind we are bound to

[1] No. 301, Vol. lii, April, 1928.



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*The Adoration of the Magi.* Central panel of a triptych by Adriaen Isenbrant. Panel. (Birmingham Art Gallery)

Plate I. An Isenbrant for Birmingham

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*A—Presentation in the Temple; The Nativity.* Sinister and dexter wings of the triptych by Adriaen Isenbrant

*B—Annunciation.* Exterior of the wings of the triptych by Adriaen Isenbrant. (Birmingham Art Gallery)

Plate II. An Isenbrant for Birmingham

admit that here is a painter who has imported into the quiet atmosphere of the Bruges School something of the liveliness of Antwerp, and to suspect that he had been in contact with G. van der Weyden before he came to Bruges.

Now, in view of the interesting discovery by Mr. Hulin de Loo of the two portraits by Rogier van der Weyden in the *Presentation* wing of the triptych of the same subject attributed by him to the apprenticeship days of Memlinc, it is particularly interesting to note that in the *Nativity* wing of our triptych there is one figure — that of a boy standing beside St. Joseph—which not only seems to have nothing to do with the story, but also is definitely superior in workmanship to the rest of the wing. The hands, joined in adoration, are distinctly better drawn than any others in the whole triptych, and the face, which seems to be a portrait, is touched in more freely and with greater confidence than the rest, and is in particularly strong contrast with the rather wiry handling of the face of St. Joseph. The hand of David is suggested here, and the circumstances of this figure may well be exactly parallel with those of the introduction of the Rogier van der Weyden portraits into the Memlinc triptych.

In the central panel, over the shoulder of the negro king, and scarcely emerging from the frame of the panel, is the figure of a spearman, wearing a cap with a small badge and an inconspicuous dress which assorts ill with the gorgeous garments of the other figures. The figure, which is that of a young man in the middle 'twenties, is rather too large for its plane in the composition: it is painted with a certain blunt freedom but no great mastery. Is it possible that we have here a portrait of the painter himself?

We know that when he was already a developed painter Adriaen Isenbrant came to Bruges from some place not yet identified, and that he brought with him "a certain liveliness" which we see in its full development in the *St. Ildephonsus*. We know also that he worked with David, not as an apprentice but as an assistant. The attribution of this work to Isenbrant is not new, though so far as I know it has not been made hitherto with any degree of positiveness. It would be interesting if, by means of the evidence of this picture, it were possible to establish Antwerp as Isenbrant's place of origin and training, and Goossen van der Weyden as the close associate of his early years.

The treatment of foliage and the masses of trees which we find in Isenbrant's more fully developed style in the St. Luke, of drapery and the forms and attitudes of angels, and of architectural forms in the Lotman triptych and the *St. Ildephonsus*, are here found in an embryonic but, I think, an already recognizable stage. Want of space will not permit their recapitulation in detail, for they have already been noticed by others whose opinion carries greater weight than my own; but I venture to suggest that not only is this picture by Isenbrant, but that it is the earliest known example of his work, executed in the studio of David within a very short time of his arrival, in 1510, in Bruges, and that it bears upon it the impress of the painter's Antwerp origin and associations.

# AN EARLY WORK BY CORREGGIO

## BY TANCRED BORENIUS

OF all the great masters of the mature Renaissance in Italy, Correggio is perhaps the one of whose early activity modern criticism, departing from traditional notions, has been able to give the most novel as well as consistent picture: his case is indeed in this respect to some extent comparable to that of Rembrandt. It will be remembered that the first critic to string together a series of early works by Correggio, modifying the previously accepted view of the artist, was Morelli, writing in the early nineties [1]; and since that time it has been possible gradually to extend the series of examples of this phase of Correggio's career, which, apart from their artistic importance in themselves, are of peculiar interest through the light which they throw on his artistic descent from Mantegna and the masters of the school of Ferrara.

To this, even so none too extensive category of Correggio's works I would like to suggest the addition of a picture in one of the public collections in Madrid—that of the Academia de San Fernando. The picture gallery of this institution—naturally somewhat overshadowed by that of the Prado — is practically entirely composed of works by Spanish masters, among which some magnificent Goyas attract particular attention; but the collection includes a few notable examples of other schools, and among them I was struck, on the occasion of a recent visit to Madrid, by a picture officially described as the work of an unknown master, but in my opinion clearly revealing the style of the first phase of Correggio's activity.

[1] Ivan Lermolieff, *Die Galerien zu München und Dresden* (Leipzig 1891), p. 184 sqq.



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The picture in question [PLATE A] is painted on a panel, measuring 62 by 49.5 cm. and represents St. Jerome in contemplation. Unfortunately, the picture is not now in very good condition: the varnish is discoloured and darkened and certain passages are in consequence at present very difficult to decipher —hence also a great difficulty in photographing the picture. On the other hand, so far as I could detect, the picture has escaped any appreciable injuries from over-cleaning or repainting: and it should therefore be a comparatively simple operation to restore the picture to its pristine condition.

The half-length of the aged saint is seen nude, behind a ledge of rock: he rests his head on his right hand and with his left hand grasps the skull over which he is brooding. In front of him lies an open book which he does not heed, lost as he is in his meditations. Peering into the dark background, we can with difficulty make out the silhouettes of some masses of foliage on the left and some other forms—possibly those of knotty trees—are also dimly distinguishable on the right. The greater part of the figure of the old recluse is enveloped in shadow, out of which his forehead, the skull in his hand, and the edge of the book emerge with strong light concentrated upon them. The scheme of colour is very restricted in range, with a predominance of pale greys and flesh-tints set off against the deep gloom of the background. The only positive note is that of the scarlet of St. Jerome's mantle of which a fold is seen beneath his elbow. The binding of the book is dark green, and in the original condition of the picture probably told with stronger accent in the effect of the whole than it does now.

Among the generally accepted works by Correggio, this picture is perhaps most nearly akin to another half-length of an old saint, the *St. Anthony the Abbot* in the Naples Museum [PLATE B] which Signor Adolfo Venturi was the first to recognize as being by Correggio.[2] The scheme of lighting is extremely similar in both pictures, with a few strongly lit forms emerging from the enveloping darkness: and in addition to this, the relation of the figure to the space and the treatment of the forms present the greatest resemblance. Indeed, it is difficult to resist the conclusion that the artist used the same model for both pictures — a model which can, perhaps, also be identified in various other early works by Correggio, appearing in the character of St. Joseph in the *Mystic Marriage of St. Catherine,* in the collection of Andreas Ritter von Reisinger in Vienna,[3] in the *Adoration of the Shepherds* in the late Crespi collection at Milan,[4] in the *Adoration of the Magi* in the Brera [5] and in the *Holy Families* in the Galleria Malaspina at Pavia and in the late Fairfax Murray collections.[6] In view of the resemblance between the Naples and the Madrid pictures, one is led to wonder whether they may not originally have been painted as companion pictures, perhaps forming part of a series of half-length figures of saints. Against this hypothesis is, however, the fact, that the Naples picture is very considerably smaller than the one at Madrid, measuring as it does only 49 by 37 cm. Before being acquired by the Naples Gallery, the *St. Anthony* was in the Sacristy of the Chiesa dei Gerolomini at Naples; as to the provenance of the Madrid picture, I possess no information. It bears, stuck on to the picture surface, two labels numbered, respectively, 248 and 258—doubtless referring to two inventories of the collections of the Academia de San Fernando.

In Correggio's schemes of composition, a bold diagonal governing the design is a motive of very frequent occurrence: to be seen in such great classic examples of his mature manner as the *Madonna della Scodella* and the *Giorno,* it crops up already in the early Mantegnesque picture of *Judith* in the Strasburg Gallery [7]; and the *St. Jerome* at Madrid adds another link to the series. While in this latter work the "primitive" note in the general character of style is too definitely marked to be missed, yet there is in the character of the forms, in the disposition of the design and the sensitiveness in the treatment of light and shade, much more than a hint of the development which Correggio's art was to take. Hence the importance which one may claim that in any attempt to trace the evolution of Correggio's style must attach to the Madrid picture.

[2] See *L'Arte,* Vol. IV (1901), p. 310. The picture is No. 175 in Signor Aldo de Rinaldis' Catalogue of the Naples Gallery (1911).

[3] *Correggio,* "Klassiker der Kunst," p. 4.
[4] *Ibid,* p. 8.
[5] *Ibid,* p. 9.
[6] *Ibid,* pp. 6 and 10.
[7] *Ibid,* p. 3.



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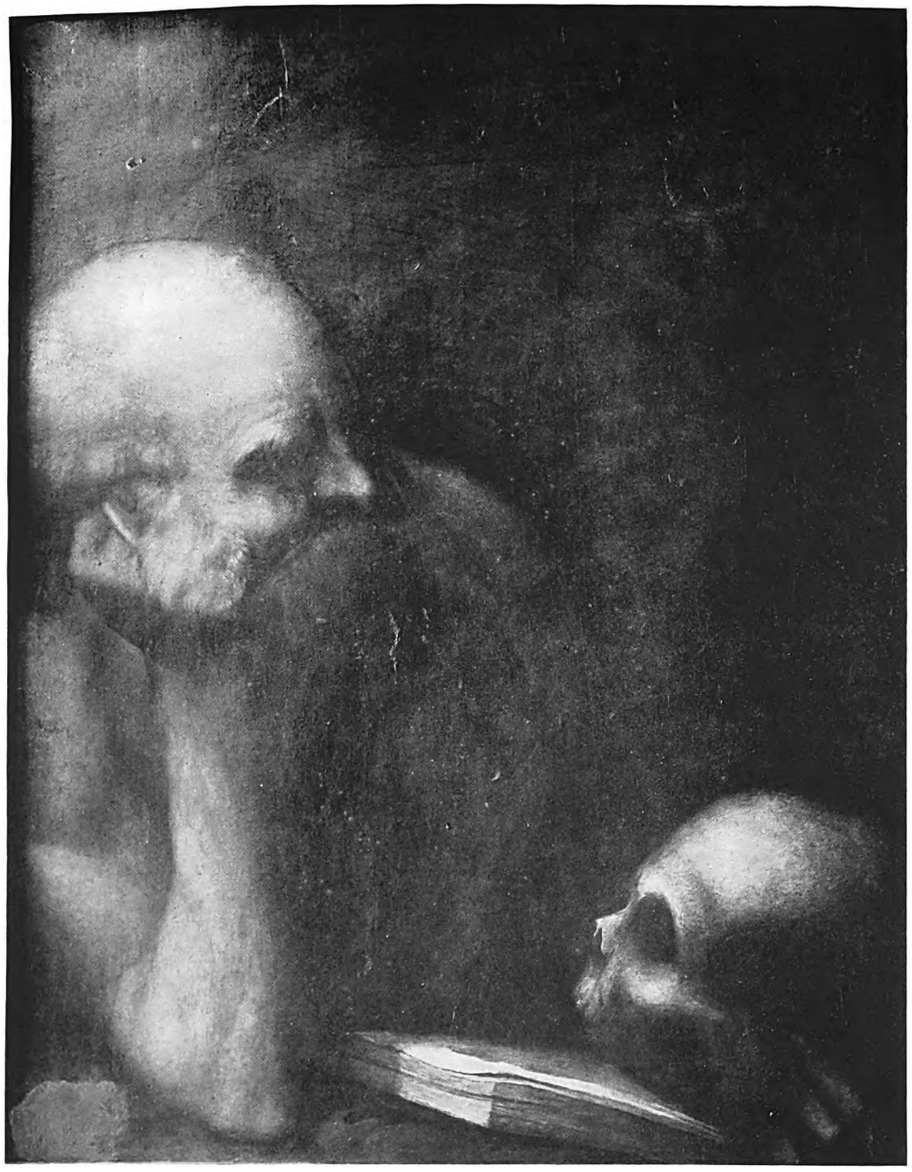
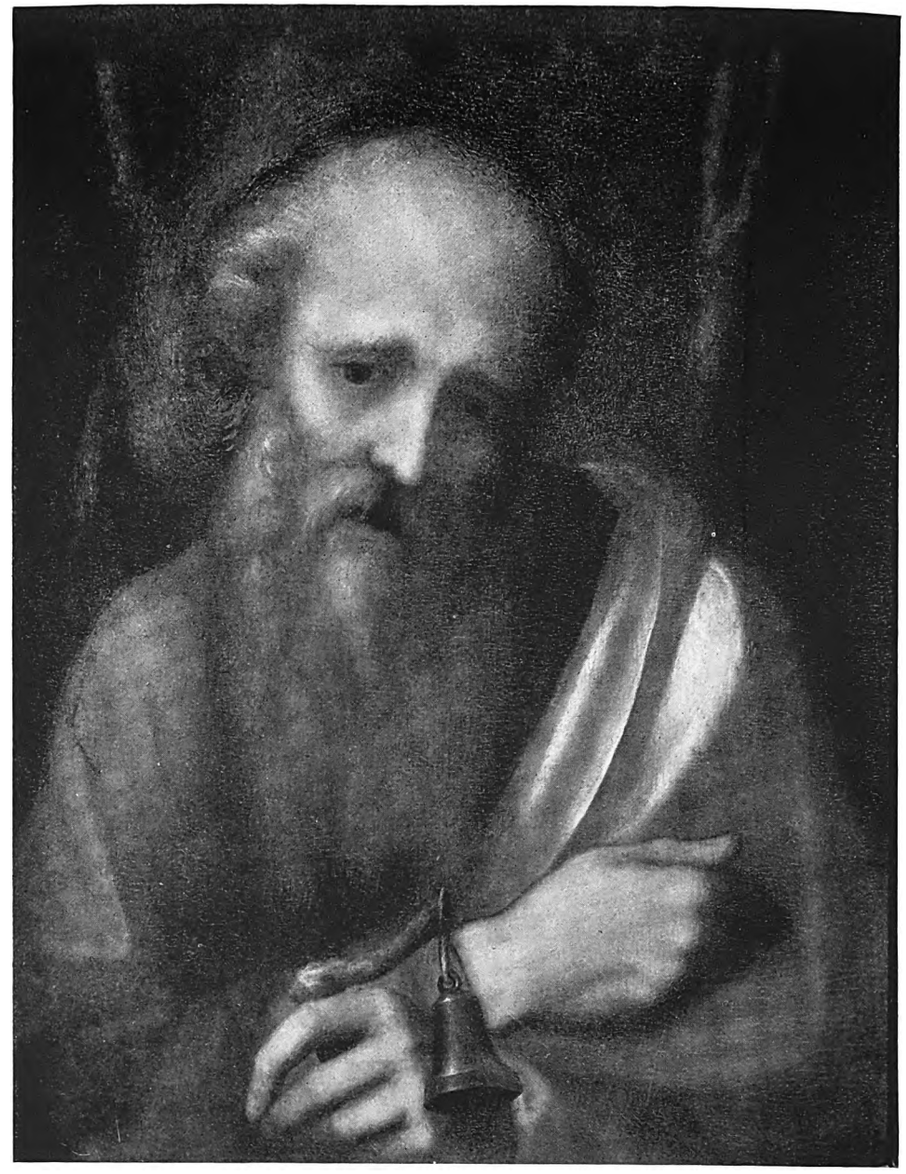


*A—St. Jerome in Contemplation,* here identified as by Correggio. Panel, 62 by 49.5 cm. (Academia de San Fernando, Madrid)



*B—St. Anthony the Abbot,* by Correggio. Panel, 49 by 37 cm. (Museo Nazionale, Naples)



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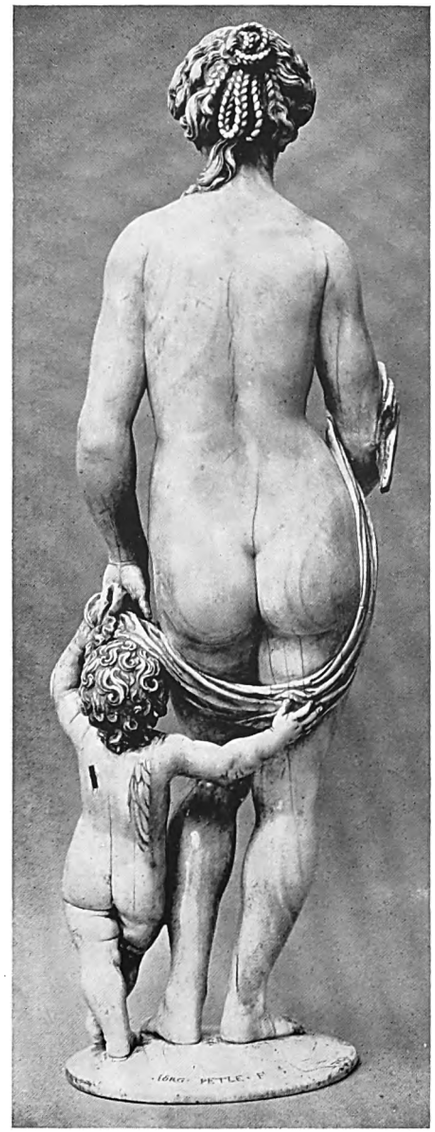

*A* and *B*—*Venus and Cupid,* by Georg Petel. Ivory. (Sir Arthur du Cros)

*C* and *D*—*Venus and Cupid,* by David Le Marchand. Ivory. (Victoria and Albert Museum)

Plate I. Some signed Ivories of the seventeenth and eighteenth centuries

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# SOME SIGNED IVORIES OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

BY M. H. LONGHURST

IVORY carvings of the seventeenth and eighteenth centuries of fine quality are not often met with outside the great Central European museums, and signed examples are exceedingly rare even in Germany. By a fortunate chance the Victoria and Albert Museum was enabled to purchase in 1926 two signed carvings, one German, the other by a French artist resident in England. Another relief bearing the initials of one of the best-known German ivory workers is now on loan in the Museum, and a fourth signed ivory was recently identified by the writer in the collection of Sir Arthur du Cros. This last is a statuette of *Venus and Cupid* by Georg Petel [PLATE I, A, B] (or Iörg Petle as he calls himself here), a South German artist, whose work, mainly in wood, has recently been very ably discussed by Dr. Feuchtmayer in the Munich Jahrbuch.[1] He was born at Weilheim early in the seventeenth century, and after studying in Rome visited Genoa in 1622; later he appears in Brussels, and in 1625 in Augsburg, where he died in 1634, after a second visit to Brussels. According to Sandrart, writing in 1675, he appears to have worked chiefly in ivory and wood, and to have carved in the former material a number of groups and figures representing mythological subjects.[2] Various ivory carvings have been ascribed at different times to Petel, but it now seems certain that he was the artist of a well-known ivory salt-cellar in the Historical Museum at Stockholm,[3] representing the *Triumph of Venus*. The salt is signed I.P.F., and this has been the only signature identified as belonging to the artist,[4] as a tankard at Vienna[5] inscribed with the monogram formerly ascribed to Petel, can hardly now on stylistic grounds be associated with him. Another tankard, however, in the same museum[6] ascribed, as was the salt-cellar at Stockholm, to Luc Fayd'herbe, is probably by Petel. The confusion between the two artists probably arises from the fact that both were strongly influenced by Rubens.

[1] III, 1926, pp. 110 ff.

[2] Sandrart, *Der Teutsche Akademie der edeln Bau-Bild und Mahleren Kunste*, 1675, Part II, Book III, pp. 342-3.

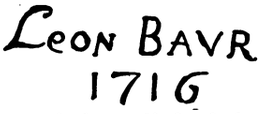
[3] Arvid Julius, *Jean Cavalier och nagra andra elfenbenssnidare*, 1926, pl. 5.

[4] I am indebted to Dr. Berliner and to Dr. Feuchtmayer for this information.

[5] J. von Schlosser, *Ausgewählte Gegenstande der Kunst-industriellen Sammlung*, 1901, Pl. XLI.

[6] J. von Schlosser, Op. cit., Pl. XLII.

In his recent catalogue of the magnificent collection of German ivories of the seventeenth and eighteenth centuries at Munich Dr. Berliner illustrates two very fine statuettes of *Cleopatra and Lucretia*,[7] which he describes as German work of the late sixteenth century: a comparison of these with the Venus, however, leaves little room for question that they are all by the same hand.

About Johann Leonhard Bauer (or Baur), the sculptor of the charming group of two nude figures [PLATE II, B, C], perhaps representing Eurydice pointing out to her husband Orpheus the fatal serpent bite on her foot,[8] very little is known. He came originally from Worms, married in 1708 in Augsburg, and apparently remained there until after 1717.[9] According to Stetten,[10] who gives some information as to his work, he was born at Augsburg in 1681, and died there in 1760. No ivory carving authenticated by his signature has hitherto been known, though two boxwood reliefs at Wilhelmshöhe near Cassel, signed Johann Leonhard Baur, 1718, have been ascribed to him.[11] The group at South Kensington is of quite unusual quality, and bears out Stetten's remarks on his fondness for the realistic representation of nature. The group is signed as shown underneath the base. 


Ignaz Elhafen, the carver of the relief of the *Death of Cleopatra* now on loan in the Victoria and Albert Museum [PLATE II, A], is on the other hand one of the best known and most prolific of German ivory carvers. He was born about 1650, worked from 1685 to 1697 in Vienna, and later in Dusseldorf from about 1704 to his death in 1725. Most of his best work is at Munich and Vienna, several reliefs, similar in style with mythological subjects, being signed I.E., as in the case of this relief, on the outside of one end.

The remaining statuette [PLATE I, C and D], another, though not so comely a *Venus and Cupid* as Petel's, is particularly interesting as being the only example so far identified of the representation of a subject other than a portrait by David Le Marchand, an artist

[7] *Die Bildwerke des Bayerischen Nationalmuseums, Die Bildwerke in Elfenbein*, 1926, Nos. 101, 102.

[8] I am indebted to Mr. Wace for this suggestion.

[9] I have to thank Dr. Berliner for obtaining this information from the State Archives at Augsburg.

[10] *Kunst usw. Geschichte der Reichsstadt Augsburg*, 1779, I, p. 457.

[11] Scherer in Thieme Becker, *Algemeines Lexikon*.



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belonging to a Dieppe family, who seems to have spent most, if not all, his working life in this country. Le Marchand was born at Dieppe in 1674 and died in England in 1726, and, though his portraits are well represented in the British Museum, the Victoria and Albert Museum possessed only the charming little bust of Anne Churchill, Countess of Sunderland, bequeathed to the Museum in 1926 by Lieut.-Colonel Croft Lyons.

## AN UNKNOWN THIRTEENTH-CENTURY FIGURE

BY J. G. NOPPEN

SOME little time ago the full-size figure which is shown in the Plate was acquired by Mr. Sydney Burney, and by his courtesy I have been allowed to examine it for the purpose of this note. It is in high relief, almost in the round, and has an iron attachment at the back. When in situ it may have stood in a canopied niche, possibly in the jamb of a door. It is carved in free-stone, and, as far as such authorities as have examined it are able to say, this, if English, is a south of England stone, but not Reigate. The surface was fully illuminated, and much of the original colouring remains. The mantle had a border of delicate workmanship, of which only slight vestiges are now visible. The figure holds a book of which the binding was gilt, and the edges of the leaves red. The open pages bear remnants of lettering, and there appears to have been some earlier writing beneath that at present to be seen. The latter is still partly covered with a thin layer of plaster which may in its turn have borne a third text. The excellent state of preservation in which the figure remains seems to indicate that it has been little, if at all, exposed to the weather.

The date of the sculpture may tentatively be stated as *c.* 1270, or, with greater confidence, as the second half of the thirteenth century; but the question of its provenance is less easy. Nothing is known of its history beyond that it is believed to have been bought some years ago in Chelsea. Every effort to add to this information has so far failed. Those who have seen it are divided in opinion as to whether it be English or French.

The treatment of the hair and the drapery is distinctly reminiscent of the Westminster school. The hair is not unlike that of the transept angels, and the drapery is similarly modelled to that of a small figure which belongs to a mutilated group in a spandrel in the Chapel of St. Andrew; but a remarkable feature is the treatment of the eyebrows and forehead: the former have hollows scooped out above them, and a little higher is a deep groove connected with the eyebrows by bold curves. This treatment is not to be found in any existing figure at Westminster, but it was used in a statue of Simeon at Reims. Moreover, the eyes themselves are treated in the same way as those of Simeon, but there is a slight variation in that the eyebrows of the latter slope downwards, whereas those of the unknown figure are straight. Other subjects associated with Simeon have these features treated quite differently, more, in fact, in the way they are found at Westminster.

It may be of interest to add that Mr. Burney has since acquired a pair of wooden figures, apparently roof corbels, of the latter half of the thirteenth century, in which the eyebrows and forehead are carved in exactly the same way as the stone image. They are believed to have come from Market Bosworth Hall in Leicestershire, and if this can be proved they at least provide evidence that the method was employed by both French and English craftsmen. Its aim was, of course, to give intentness to the expression.

It has been pointed out by Professor Lethaby that the works at Westminster, which, as he also remarks, are but the wreckage of what once existed, bear some relation to sculpture at Reims and La Sainte Chapelle; and it would seem that a carving attributable to the Royal School might reasonably bear strong resemblances to French works. Indeed, had the transept angels all been lost, and had one of them turned up loose to-day, as has the figure under discussion, it is probable that the same diversity of opinion as to its provenance would have arisen. In the jamb at Westminster a few figures of apostles remained as late as the beginning of the eighteenth century, and nothing is known of their fate. This entrance was protected from the weather by a Galilee porch from *c.* 1370 until *c.* 1689, and the inner jamb figures would always, of course, have been fairly well sheltered. The material of which our figure is made is a hard stone, and its good condition need not perhaps prevent us from debating the possibility that it might have been here.

It should be remembered that French influence was penetrating into England throughout the thirteenth century, and the admiration that King Henry possessed for what he saw across the channel must during his reign



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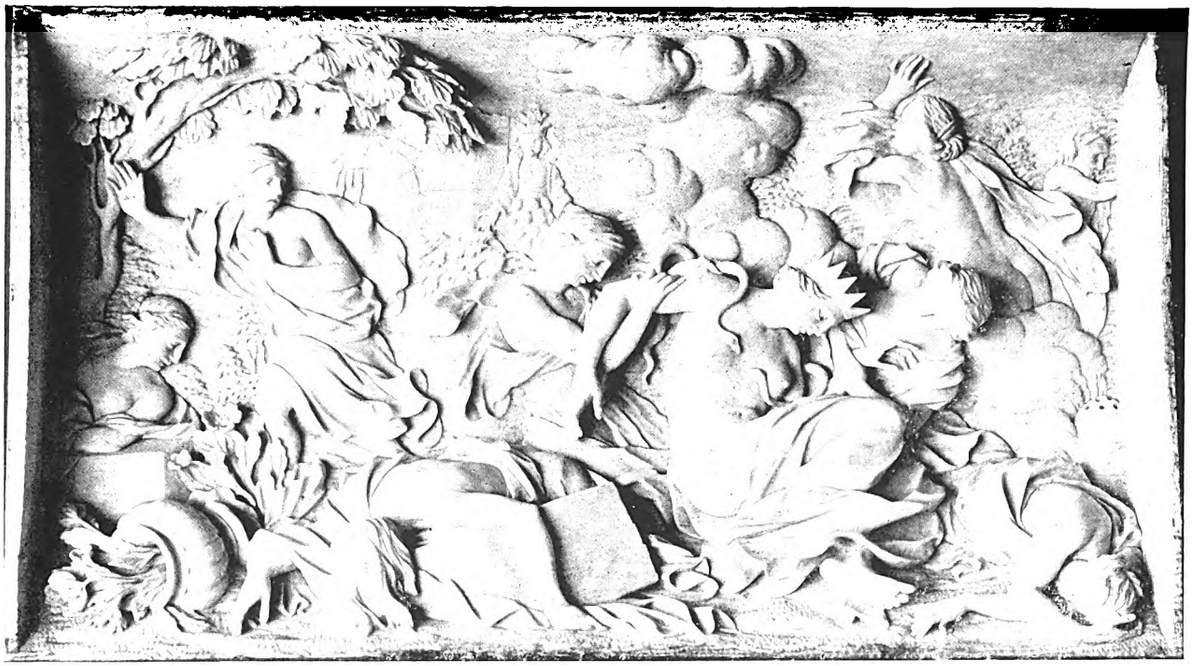
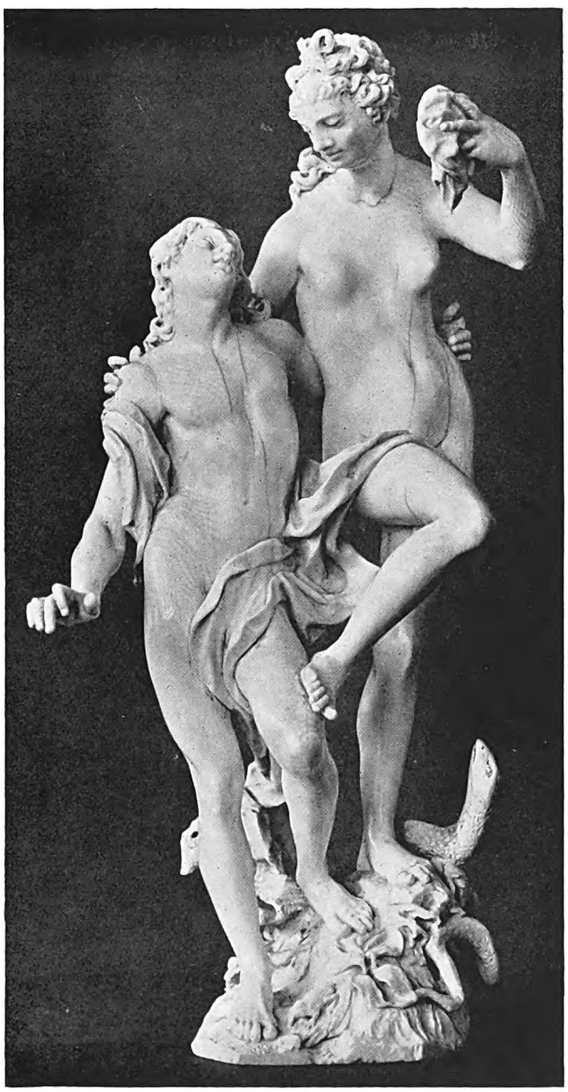


*A—The Death of Cleopatra,* by Ignaz Elhafen. Ivory relief. (On loan at the Victoria and Albert Museum)



*B* and *C—Orpheus and Eurydice*(?) by Johann Leonhard Bauer. (Victoria and Albert Museum)

Plate II. Some signed Ivories of the seventeenth and eighteenth centuries

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Figure carved in free-stone, height 1.45 m.; second half of thirteenth century. Westminster School (?)
(Mr. Sydney Burney)

An unknown thirteenth-century Figure

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have added volume to the stream. The lost jamb statues may, perhaps, have betrayed more pronounced French characteristics than anything still remaining in the church.

Failing some further light upon its history the provenance must remain doubtful, but it may be suggested that, if English, it could only have come from Westminster. It could hardly be assigned to any other English school of which there is knowledge. I would therefore submit that there is a possibility that the figure was once in the jambs of the doorway at the Abbey, basing the suggestion upon the treatment of the hair, hands, drapery, and to some extent the face; and, further, to the fact that French influence is undoubtedly present in the Westminster carvings still in situ. The presence of the figure in England, and the lack of any evidence regarding its importation, should also be considered. The attribution must, however, be acknowledged as purely conjectural and made with much hesitation, as, but for the characteristics of the one school in England to which it could reasonably be assigned, its French provenance would, I suppose, be undisputed.

## SHORTER NOTICES

SIR HERCULES READ'S GOTHIC TAPESTRY.—In a paper read before the Society of Antiquaries on March 15, 1917, and bearing the title, "On a Panel of Tapestry of about the year 1400 and probably of English Origin," Sir Hercules Read described a little Gothic tapestry in his possession, depicting the three Persons of the Trinity, flanked on either side by kneeling figures of the two Marys and a pair of standing angels. Of the latter, the one on the left carries a shield of arms and a banner with the three vases typifying the Magdalen; the one on the right carries a helmet surmounted by the emblems of the Passion. Sir Hercules suggested that the tapestry may have been made for the Augustine Priory of Pentney in Norfolk, the arms of which are those of the Magdalen shown on the banner, whilst the dedication of the Priory conforms to the subject of the tapestry. Another suggestion, due to Mr. Oswald Barron, is that the helmet with the emblems of the Passion very closely resembles one in an English armorial of the time of Henry VI in the British Museum (Harl. 2169). From these coincidences Sir Hercules deduced a prima facie case for an English origin for the tapestry, which he proceeded to amplify from internal evidence of the design.

The tapestry is being sold this month at Sotheby's amongst a collection of antique works of art chiefly inherited from the late Mr. Franks, and it may be of interest to add what little more is known of its history. It formed part of an antependium which has been separated into two pieces, the other, which was the left side, containing a kneeling figure of the donor and a large heraldic device with arms of a Graf von Schwarzburg, a lion rampant crowned. Both pieces were in the Hermann Sax collection sold in Vienna in 1893, and were acquired by the late Martin Heckscher, from whose sale at Christie's in May, 1898, Sir Hercules obtained this portion. The other portion went to the Figdor collection.

Dr. Betty Kurth has illustrated the two portions of the antependium as they appeared at the time of the Sax sale in her great work on "Die Deutschen Bildteppiche des Mittelalters" (three volumes, Vienna, 1926), Plates 263, 264. Apart from a misdescription of the figure of the Magdalen as St. John, she sets forth the subject correctly, and attributes the workmanship to a "Frankish" origin, allied to the Nürnberg work of the first third of the fifteenth century, of which there are numerous specimens in the museums and churches of South Germany. The von Schwarzburg arms in the left hand portion, of which Sir Hercules was not aware when he read his paper, offer a strong presumption of German as against English origin. I have lately made an extensive study of these early German tapestries where they are to be found, and am in favour of that presumption on general grounds. As to whether there were tapestries woven in England during the fifteenth century, I know no evidence of any with the possible exception of the Vintners' Company panel, which, from topographical references in the inscription, has been attributed speculatively to the monks of St. Albans.

But there is a further point which should be noted. Dr. Kurth states in her text (pages 176 and 263) that the major portion, viz., Sir Hercules Read's panel, had gone to the Stieglitz Museum at Petersburg. In order to verify this, I sent her a copy of Sir Hercules Read's paper with an illustration of the tapestry in it, and asked her how the existence of two identical pieces was to be reconciled. From her reply it appeared that she had not personally seen the tapestry in the Stieglitz Museum, but had relied on information given her by a German professor friend. Enquiry of the Museum itself produced no reply, so that it may safely be assumed that the information was inaccurate. The tapestry itself is in such a perfect state that when I examined it in its



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frame at the British Museum I thought it might possibly be a copy; but I have since examined the back as well at Sotheby's, and satisfied myself that the newness is due to very minute and skilful restoration of the parts which would in course of time have become defective.

H. C. MARILLIER

THE PROPOSED SACRISTY AT THE ABBEY.—As we go to press we are given to understand that a full-scale model sacristy, now half finished, is about to be erected at Westminster Abbey and will probably be on view there by the time these words appear. We return to this subject with regret; but with unabated determination to discourage an act of vandalism that would have no recent parallel. On March 2 last, the intention of the Dean and Chapter of Westminster to erect a Sacristy on the north side of the eastern arm of the Abbey Church was published in *The Times*, and it was announced that " a temporary structure would be erected to test the general effect."

The full-sized model represents a buttressed and battlemented building, flat roofed, and lit by large windows without tracery; this last feature was declared to be one of the ways in which " the Gothic style " is being avoided by the architect (Mr. Walter Tapper, P.R.I.B.A.) and the " design," it was claimed, " is distinctive." The result, as already indicated by the smaller model, is a nondescript building, the mean scale of which is emphasized by the nobility—which rough handling has failed to destroy—of the fabric to which it is attached. The battlements may safely be left to the readers' critical amusement, but we may point out that the buttresses have no structural function, and it will be remembered that these two superfluities were commented upon by Mr. D. S. MacColl in a letter printed in *The Times* for March 10, last.

Further criticism is hardly needed; but we may, perhaps, briefly explain why the attempt to provide a worthy addition to the Abbey fails. The process by which the church was built was totally different from that by which it is proposed to erect this sacristy. The men who worked for Henry the Third were skilled craftsmen who built not in accordance with a laboured design in the making of which some sorely puzzled draughtsman had been at pains *not* to do something; but in the fashion in which they had learned, and in the style to which the art of building had attained after generations of experiment and adventure in solving problems of construction.

Buttresses were used to support something; battlements were employed where likely to be necessary for defence. Buildings were characterized by " fitness, unity, vigour, simplicity, dignity, generosity, and intelligibility. Qualities like these rising to joy and fervour, or sweetness and gaiety, all tell in the result for beauty "; that is to say ornament grew out of craftsmanship, a kind of blossoming that, in full flower, reached a glorious beauty before which we can only stand and wonder. Behind it, perhaps, as Professor Lethaby has suggested, was the " forest mind," and especially does this seem to appear in the branching vaults and tracery.

The builders of Westminster worked in accordance with the ever advancing rules of their art, and their utter disregard of what they knew of the past was, as John T. Emmett pointed out, amazing. Their efforts have bequeathed to us a masterpiece, a building of which every part was the work of a creative and adventurous artist. Every stone of it is alive. To attach to a building thus created a mean shed erected from a design in which unnecessary battlements and buttresses have been employed to cover up its author's impotence would be as wrong as to paste a cutting from a magazine cover in the corner of a Titian. This proposed sacristy is wholly without merit. Æsthetically it is offensive. Constructionally it is false, and artistically it has no existence.

We are alone neither in our opinion nor in our protest; we trust that the Abbey authorities will recognize our benevolent intention, and give ear.

THE NATIONAL PORTRAIT GALLERY: SEVENTY-FIRST REPORT. — This annual Report (29-3001-0-28, price 1s. 3d.) has been issued by H.M. Stationery Office. It contains a tribute to the late Director, Mr. James Donald Milner, and a plea, presumably the last of a long and lamentable series, for funds to enable the Trustees to carry out the extremely urgent work of extending the Gallery, a list of donations, bequests and purchases, and an analysis of attendances, etc.

The most gratifying feature of the Report is the news that the total attendances, which had fallen from 191,401 in 1924 to 187,322 in 1925, and again to 173,665 in 1926, have risen in 1927 to 195,335, the highest recorded figure in the Gallery's history.

Perhaps the National Portrait Gallery is the most suitable of all for the promotion of knowledge by means of lectures, but we are not satisfied with the present figure of attendances at these, which is 17,720, an average of 37 per lecture. In the Castle Museum, Norwich, 2,000 persons are attracted by this means every Sunday. But we do not blame either the authorities of the National Portrait Gallery or the able lecturers. We have no hesitation in expressing the opinion that the attendances would greatly improve if the pictures were more logically arranged, but that will be impossible until the Gallery is enlarged. Everything depends on the promised extension. That work once completed, the Director, Mr. H. M. Hake, may be depended upon to make out of the present chaos the most interesting portrait gallery in the world.

MR. FRANK RINDER.—The announcement that Mr. Frank Rinder has resigned the Adviserships of the National Gallery of Victoria, Melbourne, and of the Felton Bequest, must have been read with regret by all who have followed the fine work he has performed for the Australian Gallery since 1918. He survives his difficult task with an excellent reputation as a sound and often a brilliant collector. The event reminds us of the extreme difficulty the Melbourne authorities inevitably must find in acquiring pictures. It is very unlikely that pictures worthy of so good a collection will turn up for sale in Australia. Collectors there are few



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*A—Kneeling Donor.* Fragment. Gothic tapestry. (Figdor Collection, Vienna)

*B—The Trinity, the two Marys and Angels.* Gothic tapestry. (Sir Hercules Read)

Shorter Notices: Sir Hercules Read's Gothic Tapestry

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and far between, and in so young and prosperous a country, what collectors there are will seldom be forced, like those in Europe, to part with their pictures. It is therefore necessary for the Gallery and the Bequest to be represented in Europe, but since the Trustees cannot be in London and considering the distance separating Australia from England, intercourse between the responsible parties must be extremely difficult. One cannot but sympathize with the Trustees who have now to face the problem of effectively continuing the good work performed by Mr. Rinder.

MR. A. M. DANIEL.—We are glad to be able to say that Mr. A. M. Daniel, who will succeed Sir Charles Holmes as Director of the National Gallery towards the close of the present year, has consented to act as a member of the Consultative Committee of THE BURLINGTON MAGAZINE.

LECTURES AT FAENZA.—The course of lectures at Faenza on the history of Italian pottery, arranged under the auspices of the Italian Inter-University Institute by Prof. Gaetano Ballardini, was successfully carried out in the months of August and September. The course comprised forty lectures and ten conducted excursions, and was attended by 120 students. The results were regarded as entirely satisfactory by the organizers, the study of ceramics being thus, for the first time as a special subject, raised to university status.

# THE LITERATURE OF ART

**ANOTHER PRESTEL PUBLICATION. BY CAMPBELL DODGSON.**

ZEICHNUNGEN ALTER MEISTER IN DER KUNSTHALLE ZU HAMBURG. ITALIENER. HERAUSGEGEBEN VON GUSTAV PAULI. 30 pl. in portfolio. Frankfurt a M. (Prestel-Gesellschaft).

The Prestel Society, continuing its good work of publishing in faultless facsimile the best drawings in the smaller German museums, has issued as its thirteenth publication thirty of the Italian drawings at Hamburg, with very brief scientific descriptions and citations of literature from the pen of the director. The drawings of the early masters, Nos. 1-20, except 18, are derived, like the rare Italian engravings in the Kunsthalle, from the Harzen bequest of 1863; those of the seventeenth and eighteenth century are recent acquisitions, except the very fine Canale of the interior of St. Mark's "in età di Anni 68 Cenzza Ochiali Lanno 1766") which is also a Harzen drawing.

The Zoppo leaf (Plate 2), drawn on both sides, is a companion to one presented by George Salting to the British Museum (Vas. Soc., II, 15, 16), while several other leaves from the same sketch-book exist in German collections. This one is particularly interesting as confirming the connexion of Zoppo with the unidentified artist of the so-called "Mantegna Sketch-book," presented by Lord Rosebery to the British Museum; the group of three men on Plate 2 is closely related to leaf 4 of the book in London. It will be remembered that the Salting leaf was engraved (as "Mantegna"), along with the entire Paduan book, by Novelli. A Paduan drawing, the tall Madonna of the Uffizi triptych, reproduced on Plate 1, is plausibly, though not quite positively, here attributed to Mantegna. These are followed by a fine group of Florentine studies, by Lippi, Botticelli, D. Ghirlandaio and Filippino, of which the reproductions, with their variously tinted backgrounds, are especially admirable. Nos. 7-10 are by Leonardo; the study of *St. Sebastian* (Plate 8) is supposed to have influenced, presumably through the intermediary of the Credi picture now at Göttingen, the thief on the left in the large early Crucifixion woodcut, with reminiscences of Pollaiuolo and other Italian influences (Berlin and London, Kurth, 88) now attributed to Dürer.

A. da Predis and Fra Bartolommeo (3 plates) follow, and an early Raphael in black chalk, coarsely retouched. In the text to the large composition by T. Viti (or della Vite), Plate 17, no reference is given to Fischel's "Zeichnungen der Umbrer," where the drawing is described and reproduced on a small scale. With Sodoma, Pontormo and Barocci ends the selection from the cinquecento, and Dolci represents the later Florentines. The unfamiliar Neapolitan Giaquinto, and the Genoese Magnasco, each with a single specimen, lead on to the eighteenth-century Venetians, whose representatives do not include Tiepolo. The Canale is in the same manner, though not belonging to the same series, as the big drawings of ceremonial events in the life of a Doge of Venice, formerly in the Salting collection (British Museum). The choirmen huddled together in the pulpit on the south side outside the choir screen of San Marco are drawn with a touch of caricature; the side altar across the church, its simple baldachino and the giant candelabra that flank it, are superbly drawn. The bistre line and pale grey wash of the lagoon landscape by Guardi render the atmospheric quality with a perfection seldom attained by a photographic reproduction. This is followed by four fine specimens of the architectural fantasies of Piranesi, in red chalk and various kinds of wash, and lastly (Plate 30) a very exceptional and interesting specimen of the same artist's work, a group of masked men in carnival costume. There is hardly a weak spot in the well-chosen series of drawings or in the discreet and unobtrusive text that accompanies them.

**PRIMITIVE ART. BY S. POPOVITCH.**

L'ART PRÉCOLOMBIEN. PAR ADOLPHE BASLER et ERNEST BRUMMER. 63 pp. + 190 pl. + 8 col. pl. Paris (Libraire de France).

L'ART NEGRE. BY GEORGES HARDY. 168 pp. + 24 pl. (Art et Religion.) Paris (Laurens). 15 frs.

It is a perpetual source of amazement to see how many writers will insist on taking art for their subject without ever suspecting for an instant that art may be a specific form of manifestation, and possibly, therefore, a self-contained whole with its own problems and mysteries. Thus, whenever the question of a primitive work of art arises these authors cannot treat their subject purely from the point of view of art; they declare it to be a work of art for one simple reason, i.e., "it is primitive." Unable to deal with art inside its own domain, of



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necessity they have to look for their text elsewhere. The three chief quarries of material for text with this kind of work are:—

(a) the theory of the magical origin of art—a contention never proven;
(b) ethnology and
(c) psychology and psycho-analysis.

The first gives the widest possible scope for all kinds of assumptions, which, however well they may be presented, never amount to more than fiction or mere guess-work. The second one is the chief store of facts about the life of certain primitive tribes. It gives a chance to an imaginative and ill-informed writer of romance, of introducing a bit of history, or an easy comparison between facts which are of totally different categories and often separated both by incalculable age and enormous distance. The one thing which escapes this class of writer on art is the simple fact that although certain tribes are primitive in relation to us, nevertheless they are highly civilized in comparison with the stages through which they must have passed and which are not sufficiently known to us. And finally, psychology and psycho-analysis when applied to the art of an extinct race are an invaluable help to those who are disposed to avail themselves of the opportunity of begging the question and yet to concoct a readable text.

This is largely the attitude of the authors of Precolumbian art. The consequence is obvious. There are interesting extracts from Spanish chronicles concerning the religious rites of various old Mexican and Peruvian tribes, an attempt to fix the dates of various epochs (according to research done by other people), a great deal of dabbling in psycho-analysis, and finally an effort to convey the impression that Precolumbian art is art because it was magic. I wonder how much more magic purpose (granted that commercial purposes are not included in magic) there is in a piece of Peruvian pottery meant for domestic uses than in a Toby jug in the shape of Mr. Baldwin's head? But even if their shapes were dictated by magic and made for magical purposes, still one of them may be a work of art and the other not, or the only value in either of them may be their usefulness. This is the kind of question that none of the believers in the magical origin of art, not even Mr. S. Reinach, like to tackle. After all, magic and antiquity is a good smoke-screen for a great many writers on art.

The plates are beautifully chosen and reproduced, but the printing of the text has been done very carelessly. I have never seen such a long list of *errata* simply inserted in the book on a loose page.

The author of " L'Art Nègre " is infinitely more cautious. He has taken for his subject the relationship between art and religion among the black races. He plainly acknowledges the difficulties of the task undertaken and succeeds in giving us a fresh insight into the religious attitude of these races. Some very illuminating points are raised, as for instance the prevalence of spiritual belief over fetishism. Any discussion of actual art-values would be out of the question in a book of this kind, but the lucid though indirect explanation of the various conditions under which a native fetish carver works will induce many lovers of negro art to look at their possessions from a different point of view and possibly even lead to a better understanding and fuller appreciation. The book is certainly worth having.

**Art in Greece.** By A. de Ridder and W. Deonna. xxxii + 375 pp. + 24 pl. London (Kegan Paul). 21s.

This handsome book is one of the series, " The History of Civilization," edited by Mr. C. K. Ogden, which series incorporates another published in France, " L'Evolution de l'Humanité," in which the leading savants of France are collaborating with M. Henri Berr, director of the " Bibliothèque de Syntèse Historique." This volume was written for the French series, and has been translated by Mr. V. C. C. Collum, who, so far as one can judge without having the original by one's side, has done the work very well. Incidentally it may be noted that in regard to Greek names and words he has followed the rules adopted by that excellent institution, the Hellenic Society. While the introduction and the general scheme of " Art in Greece " is the contribution of the late M. de Ridder, the bulk of the writing must be placed to the credit of Mr. W. Deonna, the curator of the Geneva Museum, himself an accomplished Hellenist.

The scheme follows a long but interesting introduction and is divided into five sections. The first deals with the aim of art, and art in the city, Greek art being clearly the reflection of the city's " political aspirations, religious beliefs, manners and ranks of life " and their glorification. Then come the agencies of realization, the influence of local tradition on the artist and his own personality. This is to be followed by the consideration of technical problems and their realization. Next comes a discussion of the characteristic features of Greek art, and the story of the evolution of the ideal. Then the winding up of all that has been said by an estimate of the place of Greek art in the history of civilization.

M. de Ridder's development of the subject on these lines would have been, one can hardly doubt, fascinating; but that was not to be. The scholar, however, who has taken his place has filled it worthily and earned the gratitude not only of the specialized student but also of the cultured reader who must be wearied to death by much that is written nowadays on art. M. Deonna shows clearly enough that " art for art's sake," so far as Greek art at any rate is concerned, was an idea developed when art was decadent.

M. Deonna has done his task in workmanlike fashion, making his meaning perfectly clear, displaying great erudition, and illustrating his arguments by well-chosen reproductions. To one who is not a specialist in Greek studies, perhaps, though it is difficult to choose, the first section of his work will make the chief appeal: that in which he deals with " the aim of Greek art," and " art and the city." This he divides into nine chapters: (1) the artist and the public; (2) the useful and the beautiful; (3) Art and religion; (4) Art and the political constitution; (5) Art and historical events; (6) Art and social rank; (7) Art and manners (8) Art and civic teaching; (9) Transformation in the social



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character of Greek art. And if a further selection were made probably the choice would fall on the two chapters which deal with the relations of art to religion and social manners. But the whole book should be read, and read carefully: it is worth the time and the trouble. E. B.

**Albrecht Dürer: Festschrift der internationalen Dürer-Forschung.** Herausgegeben vom Cicerone. 132 pp. fully illustrated. Leipzig (Klinkhardt and Biermann). M.8.50.

This is an extremely interesting and valuable collection of papers on Dürer, contributed by a number of leading authorities on the occasion of the four-hundredth anniversary of Dürer's death and the great commemorative exhibition held at Nuremberg. Nearly all the different aspects of Dürer's activity are touched upon, and considering how divided opinion on the master has lately become—the Vienna and Berlin schools of criticism are now practically at open feud—the contents of this volume appears consistent and homogeneous.

An article from the masterly pen of M. J. Friedländer gives a welcome and authoritative account of the state of preservation of Dürer's pictures included in the Nuremberg exhibition. This is particularly important for certain works that are not readily accessible to students, being normally preserved at Lisbon, Prague and Bergamo. Friedrich Winkler contributes an interesting report on a set of drawings on vellum which, though now scattered, originally formed part of a volume belonging to Lazarus Spengler, that is comparable to the Book of Hours executed for the Emperor Maximilian. The why and wherefore of Dürer's second journey to Venice is the subject of a paper contributed by Eduard Flechsig. Elaborating a theory which he has already propounded in his recent volume on the master, he contends that an outbreak of the plague at Nuremberg was probably the immediate cause of Dürer's departure from home. There is a long and notable review of recent literature on Dürer by Erich Roemer, in which one theory in particular strikes one as being of fundamental significance. As opposed mainly to Hans and Erika Tietze, who have recently pictured the workshop of Dürer as one in which a number of assistants were working under the master's direct supervision, he assigns all such activity to the shop of Wolgemut, in which Dürer himself had been trained. There is certainly much in support of this view. The volume, as a whole, is well produced, and no serious student should fail to devote careful attention to it. K. T. P.

**Die Baukunst der neuesten Zeit.** By Gustav Platz. 608 pp. fully ill. + 25 col. pl. Berlin (Propylaen Verlag).

This exceedingly solid work with its one hundred and fifty pages of text and three hundred odd of illustrations is somewhat depressing in its effects. Inevitably the works of real merit suffer as being buried among such mountains of photographs of indifferent or tiresome designs. The material collected is almost exclusively German, there is but one American representative, a few Dutchmen, and for the English one plan for a garden city and a photograph of the Crystal Palace.

The best of the German designs such as those of Eric Mendelsohn, Walter, and Gropius, who are deriving their style from group compositions of industrial blocks, naturally suffer most from the scheme of a book such as this, in which the attempt to be comprehensive will not permit of more than one illustration or at most two of even the most important examples. This makes criticism of any real validity almost impossible. One tentative line suggests itself, that this struggle for pure form derives from ideas originating with painting. Cézanne is said to have desired to "Poussinize" landscape, and what we miss in many of these German architectural experiments is any real formal achievement as compositions. The technique is correct; there are the individual blocks, stripped of any trammels of stylistic associations, ready like a box of children's bricks to be arranged in formal compositions, but when that is done it seems all too like baby talk. The results are often either feebly romantic or naïvely sensational. This is a harsh and much too sweeping judgment. It is just on this point that the illustrations of this book give us too little material. And then in matters of this kind one is rightly distrustful of photographs. The qualities at which these architects are or should be aiming are just those in the portrayal of which photography is most misleading. It is impossible to feel any certainty whether the illustrations are not grossly flattering to Mendelsohn's well-known dye works near Berlin, which with its rich and varied invention seems to stand out so much too far above the average of this type of work, for the mind to be quite convinced either of the surprising pre-eminence of this design, or of the poverty of its fellows, whether by Mendelsohn or others. The judgment is left in an unhappy suspense.

A concluding word must be said of the other tendencies represented by the illustrations in this book. Between these and contemporary English tendencies there seems a distinction but not much difference. There is a little less pastiche, perhaps, a little more enterprise in composition. But the general effect of imaginative exhaustion is depressingly familiar. Perhaps it is the weight of the china clay in those three hundred odd pages of art paper that warps the judgment. G. W.

**Chinese Art.** With a sketch by R. L. Hobson. 15 pp. + 100 pl. (Ernest Benn.) 30s.

This book reminds one who knows Messrs. Benn's excellent series of works on Chinese art of a scrap book. It consists of no fewer than one hundred colour plates of Chinese objects that have, I think, all been already published. No sort of attempt has been made to classify them properly, and there is no evidence that anyone concerned with the publication knew or cared about Chinese art history. That it is a pleasant book to look through goes without saying, but it cannot be considered as adding to one's knowledge of the vast subject represented by the title. As a scrap book it is extremely cheap, though that must not be made an excuse for certain inaccuracies, such as the statement that a certain notorious "jade toad" is in the Pope-Hennessy collection. As the whole world now knows, the toad is made not of



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jade but of marble, and has been in the Oscar Raphael collection for perhaps eighteen months.

There is no table of contents, no index, no list of collectors, and the bibliography is inadequate to the point of being ludicrous. The title, format and cover may well deceive the buyer into believing he is acquiring an earlier book (by another publisher) which had a very large sale and is now out of print and rarely discoverable.

**Arte Arabe.** By Elisabeth Ahlenstiel-Engel. Translated with notes by José Camón. 134 pp. + 32 pl. Barcelona (Editorial Labor S.A.). 4.50 ptas.

Dr. Ahlenstiel-Engel wrote this history of Arab art without especial reference to Spain, but in translating it for the use of Spanish students Dr. Camón has incorporated so much matter relating to Spain that it is almost a new work. But the additions have been rightly made in such a manner, by the use of somewhat smaller type, that they can be distinguished at a glance from the original text. As it stands it should be of service to anyone beginning the fascinating study of Arab art, and not to such only, but to everyone interested in Spain. More especially will it be welcomed by the possessors of Dr. Palencia's admirable "Historia de la España Musulmana," in the same series, one chapter of which is devoted to the fine arts. In fact, these two little volumes would be an excellent preparation for a visit to the remains of Arab Spain—Toledo and Andalucia. It would be worth while learning Spanish to read them! E. B.

# ART IN AMERICA—A New Wing for the Boston Museum

Since the opening of the American wing at the Metropolitan Museum in 1924 the growth of interest in all things early American has been unprecedented. Absurd æsthetic and financial values have been attached to pots and pans and kitchen benches—objects having a certain historic interest, to be sure, but scarcely to be classified as works of art. Along with this somewhat exaggerated and sentimental attitude has come a sincere desire to preserve the best of American Colonial and Georgian architecture, interior decoration, furniture, silver, glass, and other small objects, and to incorporate or install these in our museums of art. The forming of such collections with discrimination is of great importance, and is now one of the chief concerns of the museums of New York, Philadelphia, Boston, Chicago and elsewhere.

The American and English sections of the new Philadelphia Museum were the first to be opened there, and now, inviting comparison with them, we have the Decorative Arts Wing opened in November at the Museum of Fine Arts in Boston. In it some twenty-eight galleries are devoted to English and American material. It is interesting to be able to trace visually the roots of New England style in the arts of old England. In fact, these developments in Boston, Philadelphia and New York suggest the possibility of a great national museum of the decorative arts in which one might see the English styles of the seventeenth and eighteenth centuries and their contact with our Atlantic seaports, Holland's contact with New York, Germany's with western Pennsylvania, that of France, Spain, and Mexico and the southern states — all the European influences which have come into the melting pot of American industrial art.

In the Boston wing one may trace the genealogy of New England style backwards in true Boston fashion. The fine silver collection is firmly grounded in the English tradition. It is but a step from the three original rooms by Samuel McIntire of Salem, with their restraint and classical severity, to a near-by English interior furnished in the style of Robert Adam. Adjoining is an elaborate Chippendale room, originally in Woodcote Park, Epsom, which suggests the source of American Chippendale and Chinoiserie. The carving of the wall panels and mantel, fairly dripping with rococo ornament, show what happened to the style of Louis XV when it got to England. Earlier French phases are illustrated by two panelled rooms from a private house in Passy and by fine pieces of Regence furniture. Nearby in a small gallery there are, among other things, two paintings by François Boucher, in contemporary frames, eight carved and gilded panels from the Hotel de Montmorency, some early Sèvres, and a painted armchair signed by Jacob. This room, though not wholly consistent as to period, is a beautiful illustration of the way in which that unity of spirit which constitutes a style may be suggested in a museum gallery which is frankly modern in construction.

Among the original interiors installed in this section is a small library with painted panelling in the style of Louis XVI, and a formal salon from Paris. The salon, with carved and gilded decoration and patterned velvet hangings, matches in dignity the more sombre morning-room from Hamilton Palace, Glasgow, which adjoins it. On the floor below are small rooms and parts of rooms, chiefly original and coming from Ipswich, Boxford, Fiskedale, and Marblehead in Massachusetts, from Portsmouth, New Hampshire, and Bath, Maine. These represent a fair cross-section of New England interiors of a modest sort during the late seventeenth and the eighteenth centuries.

Passing on, one notices the almost complete absence of the baroque, and may go rather quickly through the galleries devoted to the Italian, Spanish and French Renaissance. The Museum collection is not strong in Renaissance material, and its better pieces are, for one reason or another, installed elsewhere at present. Only the distinguished textile collection saves this portion of the wing from mediocrity.

We are now making our way towards the Gothic galleries, where we might have started had we wished to trace the line of development forwards instead of backwards. In these the material is chiefly French and English of the fourteenth, fifteenth and early sixteenth centuries. It has been assembled gradually over a number of years, and, barring the fact that Gothic art never looks its best in top-light, is now well displayed. All the beauty of colour in the tapestries, miniatures,



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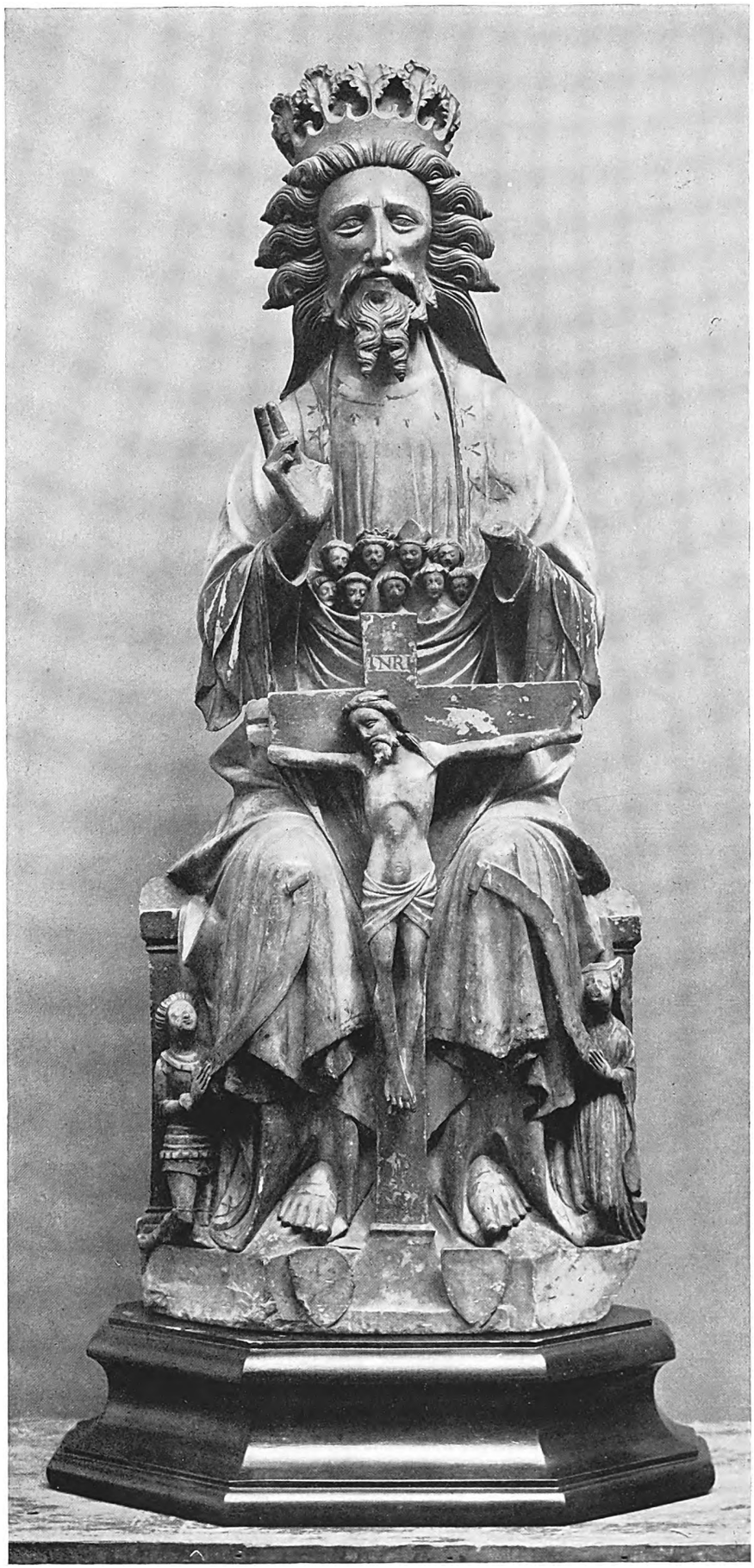


*The Trinity*. English alabaster, early fifteenth century. Height 96.5 cm. (Museum of Fine Arts, Boston)



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polychrome sculpture, and stained glass is brought out against the stucco walls of soft grey and the grey stone floors.

Among recent acquisitions shown here for the first time are several pieces which deserve special comment—fuller comment, in fact, than is possible at present. One is a fifteenth-century English alabaster of *The Trinity* (height 3 ft. 2 in.) [PLATE]. Because of its large size and of its being in the round or nearly so, not a retable panel, and because of the intensity of expression in the face of the Father and the rayed and stylized treatment of the hair, one is inclined to place the work in the opening years of the fifteenth century. The accurate dating of English alabasters is always difficult, and would not be suggested here were it not that further guidance is supplied in the costumes of the two small donors who kneel at the lower right and left. The knight wears armour similar to that on English monuments of about 1410, and his lady's jewels, robe and head-dress suggest the same period.

*The Trinity* is of the well-known type: God the Father, crowned and wearing an ample red-lined robe, holds the crucified Christ between his knees. The Dove in this case seems to have been painted on the upper part of the cross. The usual traces of gold, vermilion-red, and green—now brown—are found, and the earth at the base is strewn with daisies, red-centred and white-petalled in the manner of contemporary miniatures. Unusual features of this *Trinity* are its quality of sentiment and carving, the large number of souls—there are nine—held in the napkin in the hands of the Father, and the two donors accompanied by shields which probably bore their coats of arms. Several *Trinity* groups, one in the British Museum and one in the Victoria and Albert, include single small secular figures, but no other example in which two appear is known to the writer.[1]

In an adjoining room of the wing is an apostle window (height approximately 18 ft.), also English of the fifteenth century. It is built into the walls of the museum and supplied with tracery and a setting as nearly as possible like that which it had before its removal from the private chapel of the manor house at Hampton Court, Herefordshire.[2] The five lancets have been reduced to four in order to do away with restored portions of the glass. There are now eight apostles, and five of them are definitely identified by their names, attributes and articles of the creed as St. Peter, St. Andrew, St. James the Major, St. John the Evangelist, and St. Bartholomew. It is possible that the other three have not been reconstructed exactly as they were originally. The names inscribed beneath them are: St. Matthias, St. James (the Less), and St. Simon, but the one called St. James appears to be St. Thaddeus. Above in the tracery are small figures of St. John the Baptist, St. Francis, a Pietà, and angels.

[1] Maclagan, Eric: *An English Alabaster Altar-piece in the Victoria and Albert Museum.* BURLINGTON MAGAZINE, No. 203, Vol. XXXVI, February, 1920, page 53.

[2] Eden, F. Sydney: *Ancient Painted Glass recently restored to Hereford Cathedral.* BURLINGTON MAGAZINE, No. 207, Vol. XLVII, September, 1925, page 115.

The colours of the window are restricted to ruby and blue, white and yellow stain. Apostles in red are shown against blue backgrounds, apostles in blue against red. Originally these red and blue backgrounds may have alternated. Each figure is surrounded by an elaborate lacy canopy in silver stain and stands on a patterned floor. The delicate stippling of the white faces and hair is characteristic of perpendicular glass, and appears somewhat too delicate for the rest of the design.

Hampton Court must have been finished about 1435, for it was in that year that the owner, Sir Roland Lenthall, had permission from Henry VI to crenellate his mansion and impark one thousand acres of land. Presumably the window was installed at about the same time. There is a tradition that much of the glass in the chapel was brought there from Hereford Cathedral in 1786, when the great west tower fell. But the apostles must have been in place before that time, for Thomas Dingley, in a manuscript compiled during the reign of Charles II, writes: "Its chappel is considerable and hath been for curious painted glass, as in the 12 apostles each holding ye article apply'd to him."[3] Reverend George Coningsby, in a diary written some fifty years later, also mentions the apostles. According to him there were in the eastern windows ten figures: Saints Peter, Andrew, James, John, Bartholomew, Symon, Laurence, Thaddeus, Matthias and Bennet, with inscriptions from the creed, the Taking down from the Cross, and the Salutation of the Blessed Virgin Mary. Further on he mentions one of the north windows with a continuation of the series of saints and articles from the creed. The Reverend George Coningsby died in 1766.[4]

Like the Hampton Court window, the Cardinal de Clugny tapestries at the Boston Museum were frequently mentioned in old records. They bear the coats of arms of the de Clugny and a number of related families, and have for that reason frequently attracted the attention of authorities on heraldry. They are mentioned in Geliot's *Vraye et Parfaite Science des Armoiries,* Paris, 1660, in *Catalogues et Armoiries des Gentilshommes qui ont assisté à la Tenue des États Généraux du Duché de Bourgogne,* Dijon, 1760, and in 1926 Monsieur le Vicomte L. de Varax published a *Mémoire* dating from the middle of the eighteenth century and preserved in the Château de Terrebasse, Isère.[5] When the mémoire was written the series, known as the *Illustrious Women,* consisted of ten complete tapestries: (1) *Virtue,* (2) *Lucretia,* (3) *Penelope,* (4) *Virginia,* (5) *Dido,* (6) *Suzanna,* (7) *The Cimbrian Women,* (8) *The Spartan Maidens,* (9) *Hippo, the Athenian,* and (10) *Judith.* Portions from two of these, the *Penelope* and the *Cimbrian Women,* are now in Boston. These eight small pieces are probably all that remained

[3] Dingley, Thomas: *History from Marble,* Camden Society, 1867, page ccxxxviii.

[4] Robinson, Charles: *A History of the Mansions and Manors of Herefordshire,* London, Longmans and Co., 1873, page 145.

[5] Le Vicomte L. de Varax (Editor): *Les Tapisseries du Cardinal de Clugny,* Lyon, 1926.



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of the set after the fire which ravaged the Château de Thenissey, Côte-d'Or, about 1791.

Though fragmentary, these pieces preserve much of the beauty of the original set. The prevailing colours are blue, blue-green and light brown, with accents of flame-red and orange. The design is as vivacious as the colour, particularly in the scene of the burning of the Cimbrian camp and the suicide of the women. The landscape in this piece and in the one showing Caius Marius before the camp is similar to those in the work of such painters as Jean Bellegambe and the Maître de Moulins. The *Penelope* fragments, one showing Penelope herself at her loom, one showing Ulysses in his ship, and others with landscapes and coats of arms, are less pictorial and less dramatic, but even finer from the point of view of tapestry design. A striking resemblance between the *Penelope* and the *Lady of the Unicorn* in the Musée de Cluny has been noticed by Miss Gertrude Townsend, keeper of textiles at the Museum. She calls attention to the abrupt curve of the stems in the millefleurs portions and to the aigrette-like dressing of the hair, a curious fashion seen in no other tapestries. Other points of resemblance are found in the small crouching animals ornamenting the chair of Penelope and the organ of the Lady, and in the pattern of the fabric on the loom and of that covering the stand on which the organ rests. The cut of the gowns is also similar, suggesting that the *Lady of the Unicorn* is contemporary with the *Illustrious Women*. The tendency now is to place the *Unicorn* set in the early years of the sixteenth century rather than in the fifteenth, but according to tradition the *Illustrious Women* series was given to Cardinal Ferry de Clugny, Bishop of Tournai, by Marie of Burgundy on the occasion of the baptism of her daughter Marguerite in 1480. the presence of the Cardinal's hat surmounting his coat of arms has led to the conclusion that the tapestries were made some time between his elevation to the cardinalship in 1480 and his death in 1483. But the resemblance to the *Lady of the Unicorn,* the pictorial character, and the similarity between the *Penelope* detail and the charming young ladies who sit beside casement windows in paintings by the so-called Master of the Female Half-Figure suggest the possibility of the series having been made some years after the Cardinal's death. The place of manufacture, like that of the *Lady of the Unicorn,* is uncertain, but the tapestries are given to the Franco-Flemish school.[6] In spirit they are essentially French.

Such recent acquisitions, together with other objects of similar quality, make the Gothic section of the Decorative Arts Wing particularly noteworthy, in spite of the fact that no Gothic interiors have been installed.[7] The plan of the wing calls for galleries flanked by original rooms of the same period—an interesting scheme—but one would like to see the idea carried still further, as it is in Philadelphia, and to see contemporary paintings installed with the decorative arts and in adjoining rooms. If the underlying idea of period arrangement is to convey to the visitor something of the spirit of the time, the impression is much heightened by seeing portraits of the people who inhabited such rooms and worshipped at such shrines. Another observation which occurs to one is that period grouping of material calls for a proper sequence of galleries, so that one may see, as at the Musée des Arts Décoratifs in Paris, the gradual development of one style after another. And, if possible, there should be not merely Gothic and Renaissance rooms but, between them, transitional late fifteenth-century work; Louis XIV and Louis XV should be linked together by the Regence, and so on. This is not an easy thing to do, but only in such a way can continuity of development be set forth.

ELLA S. SIPLE

[6] Dr. Phyllis Ackerman has found on the *Penelope* letters which she believes to be the initials of Heynken Buyck, and in one place the name (?) BIKS. Buyck became a master weaver in Antwerp in 1482. The Art Bulletin, Vol. IX, No. 2, December, 1926, page 153.

[7] There is an early Tudor room, largely original, which comes from the neighbourhood of Bath, and contains some good carved panels from Tarporley, Cheshire, but it is far removed from the Gothic galleries, and its relation to them is not clearly apparent.

# LETTERS

## " ENGLISH PRIMITIVES—LONDON PAINTERS AND OPUS ANGLICANUM "

SIR,—In the article under the above heading in your October issue Professor Lethaby states he has no doubt that the embroidered binding of the Felbrigge Psalter is the original cover of this thirteenth-century MS. Evidence supporting this theory is provided by the treatment of the gold background of the panels. In the late thirteenth century gold thread was always couched by the " underside " method, a form of technique requiring close lines of stout thread beneath the ground fabric wherever gold occurs upon the surface. Upon the Felbrigge Psalter the gold ground is couched by the " surface " method in use at the present day, but which did not appear in medieval embroidery till the close of the fourteenth century. The reason for this most unusual break away from traditional technique appears to be that the panels were intended for a book cover. For this purpose the completed embroidery would need to be pasted upon boards, a proceeding for which " underside " couching was not suitable, as the underpadding of threads would have made the gold background stand out in higher relief than the silk-stitched figures, and this is probably why the worker departed from the usual procedure. The Felbrigge Psalter is the only example of existing Opus Anglicanum worked before 1350 with a " surface " couched gold ground.

A reference is made in the same article to a cope with star-shaped panels in the Lateran; the cope in question is in the Vatican museum, the Lateran example being one with the arcaded type of design.

Yours faithfully,

GRACE CHRISTIE



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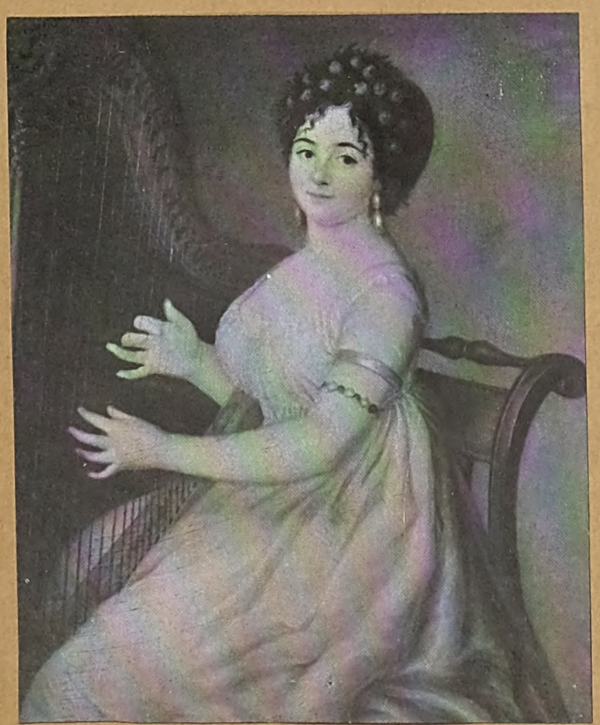

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*The Madonna del Baldacchino*, here identified as by Giovanni Bellini. Canvas, 83.8 by 64.1 cm. (Mr. P. M. Turner)

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# EDITORIAL : *Sir Charles John Holmes, K.C.V.O., M.A., D.Litt., F.S.A.*

ON the last day of the present month Sir Charles Holmes retires from the Directorship of the National Gallery. We have already published an appreciative note concerning his services, contributed by Mr. Roger Fry. But since Sir Charles will actually have retired before our next number appears, we feel almost compelled further to express our regard for him and our sense of loss in parting with him as a public servant. This impulse is intensified by our own close association with him while he was editor of THE BURLINGTON MAGAZINE. It was his energy and devotion that more than any other factor established the magazine as a permanent art institution.

We think it very necessary to remind our readers of the danger of underestimating the merits of one who surrenders his work in the midst of a controversy. There is some evidence that the recent differences of opinion about the management of the National Gallery have induced thoughtless partisans to conclude that Sir Charles's most conspicuous part as Director has consisted in quarrelling with his Trustees, and that the firework displays before the Royal Commission were a fitting conclusion to his term of office.

If that impression is correct, we should like to say this: Whatever any of us think about the Director v. Trustee dispute, we should realise that it is to the courage of the Director that we owe the opportunity, through the Royal Commission, of getting at the facts. It would have been in the circumstances a calamity if there had been any hushing up of the trouble; that is to say, if Sir Charles had given way to the temptation to retire in a pleasant atmosphere of apparent harmony. He spoke out, and we thank him for it. He thought not of himself but of his office and its future, and those who will come after him will not forget it.

Quite apart from the one question now in everybody's minds, the question of the best machinery by which the usefulness of the National Gallery may be promoted, stands the record of Sir Charles Holmes's twelve years' directorship. The perfect Director no more exists than does the perfect picture; the human element keeps creeping in. So far as any important office is concerned, what good or bad qualities one man has, another will lack. This is a commonplace, but however much so, there is a continual tendency to forget it.

Sir Charles Holmes has, of course, been something less than a perfect Director, and anyone who read his evidence before the Commission must have realised that he is as aware as any man of the fact. But what we are abundantly clear about is that the Trustees' sins (for Trustees, too, are human) have often been laid at the door of the Director. This was at least partly due to a habit of secretiveness that is apt to breed in all great institutions. The Trustees, rightly or wrongly, have been in all but entire control of the National Gallery, but, until the Commission reported, hardly anyone knew that it was so. Everybody of common sense assumed that the Director was the equivalent of the Captain on the bridge. So that a connoisseur who disliked the acquisitions, or a dealer who had never had a call from the Director, blamed Sir Charles Holmes and him alone. It is only now that people, having read the Report, see that, since he was powerless to make purchases, there was no point in his seeking for pictures.

A lazier man would have thrown up the sponge, accepted his office as a sinecure, and turned his mind to trout-fishing. But Sir Charles stuck to his work, or to as much of it as he was permitted to do, and (as is alleged) under formidable onslaughts in massed formation, he was not defeated, though he had to retreat; and he made it his business to accept his retreat only inch by inch. The story of his career as Director has already been told, and those who have studied it impartially will agree with us that, in its later aspects, it is a noble, even a heroic story.

Considerable enquiry has convinced us that in expressing these views we are but putting into so many words the confirmed opinion of those of our readers who have had the patience to read the volume of evidence issued by the Royal Commission; and our main object in writing as we have done is to give what satisfaction we can to those friends of Sir Charles Holmes who, like ourselves, think of him not only as an earnest and able official but as a man and as a friend who has withstood many severe tests before which one of lesser merit would have fallen.

We hope and believe that in the years that lie before him he will remain as useful to the cause of art as he has been in those that lie behind; and we wish him in addition that content of mind and peace of heart that he has so richly earned. May he, to quote the quaint, wise words of Oliver Goldsmith, be enabled to " draw upon content for the deficiencies of fortune."



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# BELLINI'S *MADONNA DEL BALDACCHINO*

## BY DETLEV, BARON VON HADELN

THE magnificent *Madonna* by Bellini published herewith has remained quite unknown up to date; it used to hang in an English country house and was attributed to one of the Vivarini, probably to Bartolomeo. The painting is now in the possession of Mr. P. M. Turner, and it was recently transferred, with great success, from wood to canvas, by Herr August Vermehren, and is now in excellent condition.[1]

The composition is reminiscent of one of Bellini's best known Madonnas, the *Madonna degli Alberetti* in the Accademia in Venice. Both these works present the head almost full face or "in maesta" as the older Venetian authors used to call it, for the master a somewhat unusual pose. Common to both pictures is also the fact that the *Madonna* stands before a curtain, on either side of which in the background is an even strip of landscape having isolated tall trees symmetrically spaced within it. Moreover we do not find in Mr. Turner's picture the usual curtain but a sort of baldachin of pale cerise silk into which a large pomegranate pattern has been woven. As this baldachin plays a large part in giving the picture its solemn character we feel justified in giving it the title *Madonna del Baldacchino* to differentiate it from the other work.

In spite of traits common to both pictures it is evident that a considerable lapse of time—it may be as much as twenty years—separates the two works. The *Madonna degli Alberetti* is dated 1487, whereas the *Madonna del Baldacchino* may have been produced at the end of the 'sixties. Certainly this dating does not coincide with one of Mr. Berenson's theories which, despite a not very valid argumentation and with results rather contrary to common sense, has received more acceptance than it deserves.[2] According to his theory, Bellini, who was born about 1430, is presumed to have been unproductive till far into the 'sixties, and, restricted by his dependence on his father, he was still to be considered a beginner in 1470; that is to say when he was already forty years old. According to Mr. Berenson, it was only then that the very primitive *Madonnas* of the Johnson Collection in Philadelphia and of the Philip Lehman Collection in New York were created. It is obvious that such a theory would necessarily influence the dating of the *Madonna del Baldacchino*. As the problem of Giovanni Bellini's artistic development is of universal significance, it will be well here to go into this question a little more deeply.

A sort of corner stone to Mr. Berenson's theory is the date August 2, 1471. Shortly before this date, four triptychs for the church della Carità, now in the Accademia at Venice, were completed. So says Mr. Berenson, and Dr. Gronau follows in according this date a "fundamental significance." Whoever cares to examine the original documents on this matter will find a record of 1548 concerning the altars in the Carità Church. Here we are informed that the four altars upon which, according to elucidations by Paoletti and Ludwig,[4] the four triptychs had stood, were consecrated on the second of August, 1471. But these were not the only altars thus consecrated! The High Altar and those dedicated to the Baptist and to St. John the Evangelist were also thus consecrated—seven altars in all in a church which had at this time been newly restored. The distance in time separating the creation of the altar-pieces and the consecration of their respective altars is given us by another entry in the same documents to the effect that the altar of the Georgio Dragan Chapel was consecrated on the 19th October, 1544. The altar-piece by Cima here referred to (now in the Accademia) was painted about 1499, that is forty-five years earlier. But there are other data in this interesting document. There is definite information to the effect that three of the chapels and their altars, upon which the Bellini triptychs stood, were erected in 1460, but that the fourth one, called "Del Presepio" was built in 1461; and that Andrea da Molino supplied the money for this last one, also binding himself to provide the altar picture for it. It is difficult

[1] Canvas, 83.8 by 64.1 cm.

[2] B. Berenson, Venetian Painting in America, New York, 1916, p. 60 and seq.—Dr. Gronau agrees with Mr. Berenson in the "Jahrbuch der Preussichen Kunstammlungen," XLV, p. 40, seq. Even exaggerating Mr. Berenson's hypothesis, Dr. Valentiner asserts, in his "Catalogue of early Italian Paintings, exhibited at the Duveen Galleries, New York, 1924," our artist "started on an independent career only after his father's death in 1470." But I will not omit to mention that it is Mr. Berenson's great merit, to have recognised in the four triptychs ascribed before to the Vivarinis, Giovanni Bellini's early style. Cf. "Gazette des Beaux Arts," 1913, Sept., and Study and Criticism of Italian Art, III, p. 62 seq. Mr. Berenson ascribes the triptychs not to the artist himself, but to the studio, thus to some degree contradicting his own theory, because it would be difficult to believe that a supposed beginner would leave to his assistants the execution of rather important works. The pictures are so much altered by restoration that it seems to me impossible to decide to what extent assistants could have helped the master.

[3] Paoletti, "Architettura e Scultura," Vol. II, p. 138 seq.

[4] "Repertorium für Kunstwissenschaft," XXII. p. 449 seq.



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*The Madonna del Baldacchino,* here identified as by Giovanni Bellini. Canvas, 83.8 by 64.1 cm. (Mr. P. M. Turner)

Plate II. Bellini's *Madonna del Baldacchino*

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*The Infant Christ.* Detail of the *Madonna del Baldacchino* shown on Plates I and II

Plate III. Bellini's *Madonna del Baldacchino*

to understand why Mr. Berenson should have ignored these facts, which are so much more important than that of the consecration of the altars.

The other date, 1472, upon which Berenson relies is supposed to have been read by Zanetti[5] upon Bellini's *Pietà* in the Palace of the Doges. But even Sr. Lionello Venturi[6] declared Zanetti's claim to be untenable on stylistic considerations, and so did Dr. Gronau[7] at one time. Berenson himself admits to having at one time doubted this date, which he now wishes to accept for the sake of supporting his theory. Ridolfi[8] in referring to our picture follows it up with the date 1472, but this is in connexion with the painting in the Refectorium in the Carità. This may be the root of Zanetti's error, or had he somehow misunderstood the date of the restoration, 1571, which is to be found on the *Pietà*? As we see, they are just those dates upon which Mr. Berenson has built his hypothesis which do not bear examination, so that his theory hangs in mid-air, unsupported. Mr. Berenson, moreover, has passed over in silence certain other well-authenticated facts, because they did not fit in with his theory.

The following details emerge from the rather sparse data which we possess concerning Bellini's adolescence: the young painter seems to have been independent as early as April, 1459. He no longer lived with his father, but in the diocese of S. Lio[9]. According to Ridolfi one of the two pictures which Giovanni painted for the Scuola di S. Girolamo was dated 1464. He admires the great care and art lavished upon these paintings. Boschini[10] calls one "opera celebre, con molti belli ornamenti d'architettura," the other "opera veramente singolare e per l'architettura e per le figure." On the 24th of April, 1470, Bellini received the commission to execute a picture depicting *The Flood with the Rainbow* for the Scuola di S. Marco.[11] This work does not seem to have been carried out by Giovanni Bellini, for Montagna received a similar commission in 1483. Our facts are few and far between, nevertheless we gather that Giovanni was independent of his father by the end of the 'fifties and was supporting himself by his art. Moreover, we learn that he was creating works in the early half of the 'sixties that were still being admired in the seventeenth century, and lastly, we learn that by the beginning of the 'seventies he could afford not to complete a contract made with the rich and important Scuola di S. Marco, either because he was too busy or because the subject did not please him. It is known that in later days too it was difficult to get him to treat subjects which were in any way unsympathetic to him.

It will, therefore, be advisable to drop the theory of Bellini's abnormally late development and to accept the arguments which place the beginning of his independent artistic activities in the 'fifties. The beforementioned documentary evidence, according to which the altars of the Carità were erected in 1460 and 1461 respectively, fit in easily and naturally with such an assumption. Probably the triptychs for these altars were produced shortly afterwards, that is in the early 'sixties. Unfortunately documents dealing with the works of the early period are missing, so it is impossible to date individual pictures more accurately. But with the stylistic comparisons some sort of a chronology of the early works can be drawn up, however hypothetical their order may remain in certain respects.

In order to establish the approximate position of the *Madonna del Baldacchino* in the œuvre of Bellini it would be advisable to examine the stylistic relationship which this work bears to other of the master's early Madonnas. As regards the type of head, the nearest related example is that of the Davis *Madonna* (Metropolitan Museum, New York), which for reasons unfathomable to me has come to be considered as the earliest of the Bellini *Madonnas* handed down to us. That picture seems somewhat riper in manner to me than the Johnson *Madonna* (Philadelphia)[12] or the Lehman *Madonna* (New York). Add to this also the fact that Bartolomeo Vivarini quite openly used the Davis *Madonna* or a very similar Bellini composition as the centre piece for his altar of 1464 (Venice Accademia). In

[5] Zanetti, "Pittura Veneziana," 1792, p. 67.
[6] L. Venturi, "Origini della pittura Veneziana," p. 363.
[7] Thiemes "Künstlerlexicon," Vol. III, p. 260.
[8] C. Ridolfi, "Le meraviglie dell'arte," ed. Hadeln, Vol I, p. 64.
[9] Paoletti, "Raccolta di documenti per servire alla storia della pittura veneziana," p. 11.
[10] Boschini, "Le ricche minere," 1674, Canareggio, p. 44.
[11] Paoletti, *Op. cit*,. p 11.

[12] I must also here contradict Mr. Berenson, who wishes to construct a relationship between the Johnson *Madonna* and Mantegna's triptychs in the Uffizi at Florence and hopes by means of this relationship to justify his dating of the Johnson *Madonna*. The bambino in this work has put a finger of his right hand in his mouth, and as, in one of Mantegna's three Florentine paintings, viz., that of the *Circumcision*, a child is to be observed among the bystanders also placing a finger in its mouth. Mr. Berenson opines that Bellini must have borrowed this naturalistic motive from Mantegna. But the relationship is merely superficially illustrative, the formal treatment in Bellini's case is quite non-committal. It is quite wrong to regard this as a borrowing. Moreover, a very similar motive to the Johnson *Madonna* already appeared in a *Madonna* by Giovanni's father, Jacopo Bellini, Paris Sketchbook, fol. 68a.



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1465 he returns to the same theme (Naples, Museo Nazionale) but only uses the linear scheme, sentimentalizing the rugged grandeur of the original. I would suggest that Bartolomeo Vivarini was working on quite fresh impressions in 1464. In other words, he had shortly before seen, probably in Bellini's studio, the Davis *Madonna* or some closely allied painting, and this *Madonna* would thus have been produced about the year 1463. This was closely followed by the *Madonna* in the Museum at Pavia and a little later by a *Madonna* composition which survives in several examples (Kaiser Friederich Museum, Berlin, Galleria Volterra, Florence and a later replica in the Museo Civico in Verona). Dr. Gronau[13] who has discussed this composition most thoroughly, came to the conclusion that it must have been created shortly after the triptychs of the Carità, that is to say, according to our reckoning, in the first half of the 'sixties.

There can be no doubt that compared with this group of paintings the *Madonna del Baldacchino* is the product of a more mature period. Observe how the well grown and charming bambino [Plate III] differs from the somewhat heavy and often even ugly children of the earlier group, and how the same spirit fills the form of the *Madonna* with a freer and more untrammelled beauty without robbing her of her solemn grandeur. On the other hand, the *Madonna del Baldacchino* possesses qualities which more closely relate her to those of 1460—1465 which preceded her, than to those creations which seem to belong to the beginning of the 'seventies, as for example the *Madonna* with the Greek initials in the Brera, Milan, the Madonna in the Galleria at Turin, or with the *Madonna dell' Orto* at Venice. All these possess in common an increased feeling for the volume of the body, while the *Madonna del Baldacchino* still possesses much of that remarkable flat relief which is so peculiar to the Lehman *Madonna* and the other very early compositions. These are the grounds for my belief that our picture belongs to the second half of the 'sixties, and in this respect forms a wonderful culmination to the early Bellini *Madonnas*, of which she is undoubtedly the most important.

[13] "Jahrbuch der Preussischen Kunstsammlungen," p. 38 seq.

# ON A GROUP OF EARLY ENAMELS, POSSIBLY ENGLISH

## BY TANCRED BORENIUS & M. CHAMOT

IT will be present to the minds of all students of early enamelling that the late lamented Mr. H. P. Mitchell, in an article posthumously published in these pages rather more than two years ago,[1] grouped together four enamel plaques, representing scenes from the legends of St. Peter and St. Paul, and another plaque, representing St. James the Less and St. Jude, pointing out the similarity of style which characterizes all these examples, and advancing the theory that they originally formed part of the decoration of one piece of church furniture, and that they may be regarded as productions of an English workshop of the middle of the twelfth century.

To the reconstruction thus begun by Mr. Mitchell we are now able to add, through identifications made at different times by one or the other of the present writers, three plaques which clearly belong to the series of the legends of St. Peter and St. Paul; and a fourth plaque which, from reasons of style, may unhesitatingly be associated with this group of enamels, being particularly closely related to the plaque of St. James the Less and St. Jude.

[1] H. P. Mitchell, "English Enamels of the Twelfth Century—II," in THE BURLINGTON MAGAZINE, Vol. XLIX (October, 1926), p. 161, seq.

In order to facilitate reference we will first give a synopsis of the material brought together by Mr. Mitchell, repeating the illustrations which accompanied his article.

The four oblong plaques of scenes from the legends of St. Peter and St. Paul are the following:—

(A) *St. Paul disputing with the Greeks and Jews* (Plate I, A). Victoria and Albert Museum, No. 223-1874. From the John Webb Collection.

(B) *St. Paul seated among a group of his Disciples* (Plate I, B). Metropolitan Museum, New York (Pierpont Morgan Collection). From the G. Hoentschel and S. Bardac Collections.

(C) *St. Paul let down in a basket from the walls of Damascus* (Plate I, C). Victoria and Albert Museum, No. M. 312-1926. From the John Edward Taylor Collection.

(D) *St. Peter essaying to walk on the water, succoured by Christ* (Plate I, D). Germanisches Museum, Nuremberg; "an old acquisition, provenance not recorded."

The additional plaque of this group identified by Mr. Mitchell, different from the above in shape and subject, is:—

(E) *St. James the Less and St. Jude* (Plate III, B). British Museum. Purchased in 1850 from Mr. J. Webb.

The new pieces which we are able to add to the series are the following:—



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*A—St. Paul disputing with the Greeks and Jews.* (Victoria and Albert Museum); *B—St. Paul seated among a group of his Disciples.* (Metropolitan Museum, New York); *C—St. Paul let down in a basket from the walls of Damascus.* (Victoria and Albert Museum); *D—St. Paul essaying to walk on the water, succoured by Christ.* (Germanisches Museum, Nuremberg)

Plate I. On a Group of Early Enamels, possibly English

*A—Christ giving the Keys to St. Peter with St. John standing by* (Dijon Museum)

*B—The Conversion of St. Paul.* (Lyons Museum)

*C—St. Peter and St. Paul before an Emperor accompanied by two figures.* (Dijon Museum)

Plate II. On a Group of Early Enamels possibly English

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(F) *Christ giving the keys to St. Peter, with St. John standing by* (Plate II, A). Dijon Museum, Musée Trimolet, No. 1249 (the whole Musée Trimolet having been offered to the Dijon Museum in 1878, by Madame Trimolet, widow of a Lyons painter, M. Anthelme Trimolet).[2] The scroll held by Christ in His left hand is inscribed :—

DO TIBI CLAVES / REGNI CELOR (um).

The scroll in the left hand of St. Peter bears the words :—

TV ES XPS FILIV(s) / DI VIVI.

The figures are reserved on a green ground, the haloes of the two apostles are turquoise blue, that of Christ dark blue.

(G) *The Conversion of St. Paul* (Plate II, B). Lyons Museum; No. 188 in the Catalogue (now out of print), written by M. E. Giraud, which states that the plaque was acquired in 1880, and draws attention to the two kindred pieces at Dijon.[3] The scroll held by the figure of Christ is inscribed :—

SAVLE SAVLE Q'D ME P(er) SEQVERIS.

The plaque is remarkable for its excellent state of preservation. The figures are reserved on a dark blue ground.

(H) *St. Peter and St. Paul before an Emperor, accompanied by two figures* (Plate II, C). Dijon Museum, Musée Trimolet, No. 1250 (same provenance as F). The figure standing in front of the Emperor holds a scroll inscribed :—

EGO SVM PRIMA VIRTVS.

The scroll which St. Peter holds in his left hand bears the inscription :—

HIC E(st ?) FILIV(s) D'I.

The figures in this plaque are only partly reserved, some portions of the dress being enamelled : the colours used are blue, green and violet, graduating to white at the edges.

The subject of this plaque is a little obscure. According to the catalogue of the Trimolet Collection, compiled by M. E. Gleize in 1883, it represents St. Peter and St. Paul announcing the coming of Christ to a King with the figure of Faith standing between them. This can hardly be accepted, especially since the central figure is undoubtedly that of a man, wearing the typical costume of the early thirteenth century, tights and a long tunic cut open in front and behind, which occurs also in the plaque of St. Paul disputing with the Greeks and the Jews, in the Victoria and Albert Museum. Besides, to what King can St. Peter and St. Paul have announced the coming of Christ? The crowned figure can only be the Roman Emperor, and the subject is probably that favourite theme of the Apocryphal Acts, the contest of the apostles with Simon Magus. It occurs in various forms; sometimes St. Peter confronts the Magician alone, sometimes he is supported by St. Paul, and always the test consists mainly in the power of working miracles, *Virtutes*, the apostles, of course, outdoing the Magician.

It is surely unnecessary to analyse minutely the affinity which exists between these three plaques and the four that were grouped together by Mr. Mitchell. In subject, size, style and technique the similarity is one which leaps to the eye, and it would be impossible to question that the seven plaques all belong to one and the same series of scenes from the legends of SS. Peter and Paul.

We suggest, however, the inclusion into the group of enamels now under discussion of yet another piece, in some ways rather different from any example yet mentioned, namely :—

(I) *Christ in the act of blessing, adored by two Angels* (Plate III, C). Quadri-lobed plaque enclosed by a circular band, inscribed with a Leonine distich :—

SVM SINE PRINCIPIO DEVS OMNIBUS OMNIA FIO
CVNCTA REGENS TENEO IVRE REPLETA MEO.

Diameter, 98 mm. Louvre (Galerie d'Apollon); No. 34 in M. Marquet de Vasselot's *Catalogue sommaire de l'orfèvrerie de l'émaillerie et des gemmes* (1914). Acquired in 1828 with the Révoil Collection. The colours are green, graduating to yellow, violet graduating to white, lapis and turquoise blue.[4]

In the character of the enamel, but especially in certain details of drawing and ornament, this plaque exhibits the very closest analogy with the British Museum plaque. The drawing of the head of Christ is extraordinarily like that of the head of St. Jude : unfortunately, the gilding having largely vanished, the details of drawing are almost indistinguishable in the photograph, but in front of the object itself no hesitation is possible. Identity of origin is here as unambiguously deducible from the character of drawing as in the case of attributing pen and ink sketches, say, by Paul Veronese. Then there is to be noted the decoration of the background : this is of the type which Mr. Mitchell describes as " diapered with cross-hatching and a circular punch," and which may be paralleled *exactly* in the British Museum plaque—and very nearly, too, we may add, on the seats in plaques (A), (B) and (H). In view of these affinities it is interesting to observe that Mr. Mitchell expressed the view that " the panel with the two apostles SS. James and Jude may be supposed to have formed part of a series of the twelve apostles, two by two, *flanking a figure of Christ in Majesty*. . . ." We submit that the Louvre plaque contains the very figure the existence of which Mr. Mitchell was postulating.

[2] This information has been kindly supplied by M. Fernand Mercier, Conservateur of the Musée de Dijon.

[3] For communicating these facts to us we have to thank M. L. Rosenthal, Conservateur des Musées de Lyon.

[4] We would like to thank M. J. J. Marquet de Vasselot for kindly giving facilities for photographing this plaque.



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It is not for a moment to be supposed that the identifications here put forward exhaust the possibilities of a reconstruction of this series of enamels. On the contrary, it may be hoped that several other items belonging to it may yet be discovered: apart from the still missing five pairs of apostles, several important incidents in the legends of St. Peter and St. Paul which are sure to have been included in the series—such as, for instance, the martyrdoms of both saints—still remain untraced. We take this opportunity of mentioning that in the Dijon Museum (Trimolet Collection, No. 1262) there is a small plaque containing a full-length figure of Jeremiah [PLATE III, A] which has the closest affinities with Dr. von Falke's North German "Welandus" group, and was probably produced at Hildesheim. Two similar plaques of seated prophets, identical in shape and general design, were in the Spitzer Collection,[5] and all three, together with others, probably once adorned the upright sides of a reliquary or portable altar like the one still preserved in Bamberg Cathedral.[6] This plaque shows some resemblance to our group of enamels in certain details, such as the lettering of the scroll and the diaper and punch pattern on the border of the costume and on the cushion, thus showing that technically our group is not unconnected with Continental work, but we are strongly averse to mixing up certainties with uncertainties, and we reproduce this enamel chiefly because it is an unpublished example of twelfth-century work, which in any case deserves to be known.

In the presence of the new material here produced, the opportunity may be taken of reconsidering the question as to the origin and date of the whole of this group of enamels.

First as to provenance. When Mr. Mitchell wrote the position was that, when they first appeared, three of the five pieces known to him were in collections in England, one in France and one in Germany. "This evidence," as Mr. Mitchell rightly remarks, "does not count for much, and all that can be fairly said is that it is not unfavourable to an English origin." Now the weight of this kind of evidence, for what it is worth, has settled in the direction of the Continent, since of nine pieces known five are or were in France, three in England, and one in Germany. Still, this is a point which it would be decidedly unwise to press further.

Then as to the affinity of these enamels to existing examples of English pictorial art of the twelfth century. Mr. Mitchell called particular attention in this connexion to the wall-paintings in the Chapel of St. Gabriel in Canterbury Cathedral. The date of these paintings is given by Mr. Mitchell simply as "the twelfth century," but we learn from Professor E. W. Tristram—who lately has had an opportunity of examining these wall-paintings closely—that in his opinion they may be dated with greater precision about 1130. Hitherto the only reproductions of them that have been published are those that appeared nearly fifty years ago in *Archæologia Cantiana*.[7] Through the kindness of Professor Tristram we are in a position to reproduce an admirable water-colour drawing after one of these paintings, *The Birth and Naming of John the Baptist* [PLATE IV], which was recently made by him, and which will enable students to gather a much clearer impression of their character of style, both for general purposes and for the more special one of comparing them with the series of enamels now under discussion. It will be recognized that a strong affinity of style undoubtedly is present, but at the same time the Canterbury paintings strike one as much stiffer, more formal and Byzantine than our enamels. Since the craft of enamelling in comparison with wall-painting or illumination is likely to have lagged somewhat behind the times as regards evolution of style, a comparison such as this would tend to place the date of these enamels not very far from the year 1200, and thus at some distance from the period — "not later than about the middle of the twelfth century"—suggested by Mr. Mitchell.

Then, as regards parallels of style obtainable from English illuminated manuscripts, we would like to stress the fact that, in addition to the analogies with twelfth-century examples pointed out by Mr. Mitchell, there are others discernible in work of the St. Albans School of the early thirteenth century. The profiles, in particular, resemble Matthew Paris — compare his well-known illumination of the Virgin embraced by the Child, and the illustrations to the Life of Offa. The drawing of the drapery caught up in folds at the waist and full of movement at the lower edges, the drawing of the hands (compare notably the left hands of Christ in plaque (F) and that of the Virgin in the illuminations just mentioned) and the treatment of the eyes with a dot for the iris in most of the enamels—are very like Matthew Paris. We would further point to the resemblance between the throne of Nero and those occurring in the Matthew Paris illumination of the Virgin and Child and in the wall-painting of the Virgin and Child in St. Albans Cathedral.[8]

[5] See *La Collection Spitzer I, Orfèvrerie religieuse*, Nos. 6 and 9 (Nos. 217 and 220 of the Spitzer Sale Catalogue, 1893).

[6] See photograph in the Victoria and Albert Museum.

[7] See W. A. Scott Robertson in *Archæologia Cantiana*, Vol. xiii (1880), pp. 48-80.

[8] Reproduced in Borenius and Tristram, *English Medieval Painting*, 1927, plate 15.



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*A—Jeremiah.* (Dijon Museum)

*B—St. James the Less and St. Jude.* (British Museum)

*C—Christ in the act of blessing, adored by two Angels.* (Louvre)

Plate III. On a group by Early Enamels, possibly English

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*The Birth and Naming of St. John the Baptist.* Wallpainting, *c.* 1130 (St. Gabriel's Chapel, Canterbury Cathedral.) From a water-colour drawing by Prof. E. W. Tristram

Plate IV. On a Group of Early Enamels, possibly English

These analogies with St. Albans work of about 1230 would indeed point to a still later date, and in this connexion it is worth recalling that when plaque (c) was exhibited at the Burlington Fine Arts Club in 1897 it was described by Mr. Starkie Gardner as "probably English, thirteenth century."

The importance of St. Albans as a centre of goldsmiths' work, and hence no doubt of the craft of enamelling as well, has been rightly emphasized by Mr. Mitchell, only to this day it has been impossible to point to a single piece of enamel that may with certainty be assigned to the St. Albans atelier. Hence we are in the peculiar position that, while it is in St. Albans, and generally speaking English, painting and illuminations of the twelfth and thirteenth centuries that we can point to the closest analogies of style with the present group of enamels, it is in Continental work that we find its nearest kin technically. True, these enamels are—as set forth by Mr. Mitchell—in many ways different from the productions of several Continental centres of enamelling, but a certain affinity is at the same time unquestionably present, as is indeed but natural, with Mosan and Rhenish, as well as North German, work of the late twelfth and early thirteenth centuries. To give but one example, the plaques of the St. Paul and St. Peter series have a good deal in common — in drawing, in the relation of the figures to the space, and the scheme of colour—with the plaque in the Louvre (No. 39) which shows Ezekiel writing the Tau on the forehead of the Hebrews, and which is undoubtedly German work of the twelfth century. One thing is certain—if English, the series of enamels here discussed unmistakably shows its author strongly influenced by Continental examples. Though tantalizing and unsatisfactory, yet, all things considered, we would suggest that the most advisable course for the moment is to regard the origin of these enamels as being still an unsolved problem, while fully admitting the weight of the evidence in favour of England.

# AN ENGLISH TAPESTRY PANEL: *THE SACRIFICE OF ISAAC*

BY A. F. KENDRICK

THE middle course is notoriously difficult to follow when conjecture has a large share in a problem. It is as well to bear this in mind where Elizabethan tapestries are concerned. Years ago, before there was much to go upon, people's views were often based upon what they felt in this matter, and attributions, then lightly made, were not easily overtaken. The small tapestry panel here reproduced in colours [PLATE I] not only carries its own evidence of origin, but it also contributes something towards the solution of problems long in doubt. Shortly after the tapestry maps were first made generally accessible by their exhibition on loan at the Victoria and Albert Museum, two small tapestry panels were acquired (in 1913) from funds bequeathed by the late Francis Reubell Bryan. The official catalogue attributed them to the Elizabethan period, and stated that they "appear to be of English origin." The discovery of the panel recently acquired by Colonel Howard has removed any lingering cause for doubt. The subject is the *Sacrifice of Isaac,* represented in the traditional manner. The patriarch's sword, uplifted to strike the kneeling victim, is grasped at the point by an angel issuing from behind a cloud. To the left of the group a grape vine twines its stem round the trunk of a tree beneath which the ram is held captive. The weaving is in silk and silver thread, the latter liberally used, on woollen warps. The ground of the border is entirely in silver thread, with ornament in silk. Down each side there are stems of flowers and fruit, with a seated animal (lion or dog) in the middle. The top and bottom borders are occupied by an inscription in brown silk thread. The outer stripe of "barber's pole" pattern, running all round, is an interesting feature, for it definitely establishes the use in England of this type of edging, which is associated more particularly with South German and Swiss work.

The *Sacrifice of Isaac* is represented on a small tapestry panel in the Historical Museum at Basle. The general distribution of the scene is the same, the chief difference being that the patriarch is shown in the guise of a sixteenth century swashbuckler. The heraldry on this panel refers to a Basle family, and it bears the date. 1553.[1]

The two small panels in the Victoria and Albert Museum also represent biblical scenes—the *Flight into Egypt* [PLATE II], and *Christ and the Woman of Samaria.* The former has a border closely resembling that of Colonel Howard's panel, but the inscription is in Latin ("Non donum sed donantis animum"). The other has merely the barber's pole edging. The subjects are shown in landscapes similar to that of the *Sacrifice of Isaac.* For the most part the figures are dressed in the nondescript garb usually associated with sacred scenes; but some concession is made to contemporary fashion in the dress of the woman at the well, who is clearly an Elizabethan. One figure in Colonel Howard's panel, the young man tending the ass in the

[1] R. F. Burckhardt, Gewirkte Bildteppiche, Leipzig 1923, Pl. 25.



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background, wears the dress of the latter years of Queen Elizabeth's reign. The inscription on that panel is not legible in the reproduction, for the silver thread ground has oxidized, and the tone is now almost the same as the rusty brown silk of the letters. It can, however, be read clearly in the original—" HAVE A STRONGE FAITH IN GOD, ONELY NOT THIS BUT MY GOOD WILL." The Latin inscription on the panel at South Kensington is intelligible, but its connection with the subject is not clear. The English inscription obviously has some relation to the subject, but its meaning is intelligible only in part. What is more to the present purpose is the use of English, associating it with the weavers of the maps.

It seems unlikely that any of the three panels are actually of the time of William Sheldon, the founder of the factory, who died in 1570. They may confidently be assigned to the time of his son and successor, Ralph, who carried on the factory at his father's testamentary behest. It was this Ralph who first formed the idea of weaving the maps, being prompted by the publication of Saxton's engravings in 1579. Colonel Howard's panel measures 8⅝ inches by 11½ inches. Both the panels at South Kensington are approximately of that size. It is to be hoped that other panels of this Old and New Testament series may yet come to light. Flemish influence is, of course, obvious in the Elizabethan tapestries, but the barber's-pole edging need not lead investigators to look for German models as well. It may even be referable to no more recondite a source than the village maypole.

A strip of Elizabethan tapestry with a design of flowering plants in the possession of Mr. Dent Brocklehurst at Sudeley Castle has the same striped edging.[2] This edging is also woven all round a complete bed-valance in tapestry belonging to Colonel Howard. The hunting scenes on this valance are so typically English that the juxtaposition of the newly acquired panel will only serve to emphasize rather than confirm the conclusion long ago arrived at.[3]

The variety of designs in the work of Sheldon's weavers is quite remarkable. Repetition, so common a feature of tapestry-work generally, seems very seldom to have been resorted to by them. The source of the designs for the subjects from the Old and New Testaments, for which they showed a marked preference, is still untraced. The maps were copied from English engravings. The Hatfield *Seasons* were adapted from engravings by the Fleming, Martin de Vos. There is further evidence that Flemish engravings provided designs for English work at the time. The remarkable petit-point panel from Compton Verney in the Victoria and Albert Museum, with a representation of the Story of Lucretia, is copied from an engraving published by Philippe Galle. On the other hand, the biblical subjects, and especially such scenes as those from the Book of Genesis on the tapestries from Chastleton House, seem likely to be English. It might not be a difficult matter for some one familiar with the engraved work of the time to decide whether an English series of biblical scenes was then available. It is just possible, of course, that the subjects were specially designed for the Warwickshire tapestry factory. The condition of Colonel Howard's panel is good. There are no signs of restoration anywhere. The dark blue selvedges, relieved by red and orange lines, have been turned in.

[2] See Mr. John Humphrey's paper in Archæologia, LXXIV, Pl. 41.

[3] Archæologia, LXXIV, Plate 42; Walpole's Society's Annual, XIV, 1925-6, Pl. 35.

# THE CIVIDALE RELIQUARY, KNOWN AS THE RELIQUARY OF CHARLES IV

## BY GIUSEPPE GEROLA

HITHERTO local students who have turned their attention to the beautiful, gold-enamelled reliquary in the form of an ivy leaf at the National Museum at Cividale [PLATE A, B] have generally assumed that it was given by Charles IV to the monastery of Santa Maria in Valle, with a fragment of the Holy Cross, in amends for his theft of the relic from the monastery in 1365. It is probable that this story is derived from local sources or traditions which have since been lost.[1] Fogolari, however, has already rightly observed that the little case must have been designed to hold lovers' pledges rather than sacred relics.[2]

Its early history may perhaps be learnt from the two coats of arms on the bottom, which certainly belonged to a man and wife, and whose precise meaning has never yet been established or interpreted.[3]

[1] The first to hand it down was the notary Marcantonio Nicoletti of the first half of the sixteenth century (A. Zorzi, "Notizie guida e bibliografia del R. Museo archeologico di Cividale," Cividale, 1899, p. 206).

[2] G. Fogolari, "Cividale del Friuli," Bergamo, 1906, p. 98 seq. In the centre of the leaf is a little case, measuring 28 by 13 mm. and 10 mm. high, to hold the precious object, which, as the little case is without a cover, was closed once the ivy leaf, which formed a cover to the casket, was shut down.

[3] The suggestion for this essay came to me from the late Camille Enlart, who wrote to me in December, 1926, to ask the colours of the coats of arms in the reliquary, evidently



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*The Sacrifice of Isaac.* Elizabethan tapestry panel, 21.1 by 29.2 cm. (Col. Howard, Stone, Nr. Kidderminster)

Plate I. An English Tapestry Panel: *The Sacrifice of Isaac*

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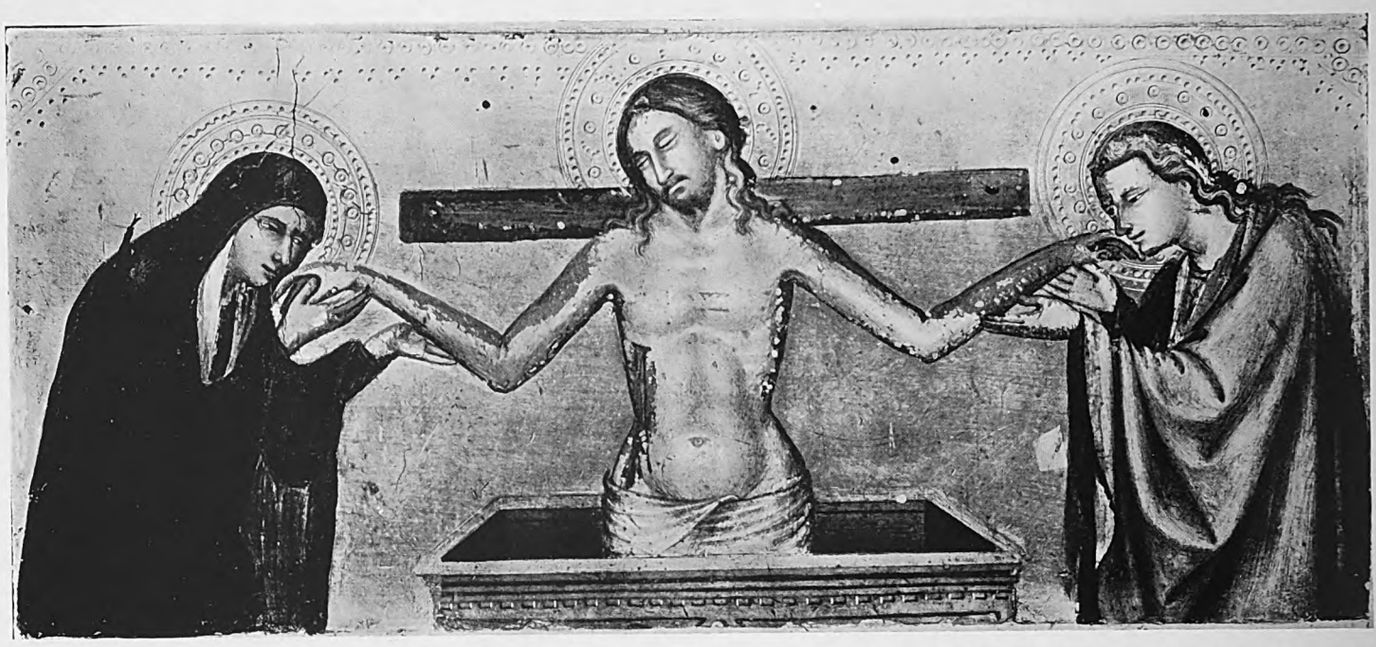

*Christ as the Man of Sorrows,* ascribed to Lorenzo Monaco. Panel. (Goethe National Museum, Weimar)
Letters: " Sir Herbert Read's Gothic Tapestry "

*The Flight into Egypt.* Elizabethan tapestry panel, about 21 by 29 cm. (Victoria and Albert Museum)
Plate II. An English Tapestry. Panel: *The Sacrifice of Isaac*

The bottom itself [PLATE B] is divided into lozenges ornamented with two alternating heraldic devices, the one representing a field azure semé with fleurs-de-lis or with a label gules in chief and charged with a bend argent, the other showing the double-headed eagle or on a field gules.

The first of these two coats is undoubtedly Angevin, since to the Valois shield semé with fleurs-de-lis it adds the Angevin label.

But the white bend indicates more directly the younger branch of the princes of Taranto.[4] To cite a single example, an analogous coat of arms appears in the counter-seal [PLATE C] of Philip II of Taranto, the second son of Charles II of Naples, who was afterwards titular Emperor of Constantinople.[5]

The other coat of arms cannot be the eagle of the Holy Roman Empire for the following reasons: It was not in use at this period, unless accidentally,[6] in the variant with the double head; besides the eagle should be black on a field of gold; and finally, no emperor of that epoch was directly allied with the Angevins, who represented the Guelph element "par excellence." Moreover, as the Imperial dignity was still elective, this coat could not have been borne by any other than the Emperor himself.

To identify our coat of arms we must turn to the Levant. There heraldic customs were only adopted through the influence of the western world, especially after the fourth Crusade.

The first to assume them were certainly the Imperial families and the families of the other Byzantine dynasties, each of which fashioned for itself a particular device.[7] But at the same time the Imperial emblem, which had before been used irregularly and without conforming to any well-determined heraldic standard, became stabilized in form (the two-headed eagle) and colour (gold on a red field).

This was adopted not only by the Imperial families who were all connected by marriage (and who also transmitted to each other their respective family names), but also by all their indirect descendants of every branch, and in fact by whoever wished to flaunt connexion of family or office with the Empire.[8]

The first certain instance (after that of the Theodore Lascaris portrait, which is only given by an illuminated fourteenth-century codex) seems to be a portrait of Andronicus II Palæologus, of the end of the thirteenth century, where again the Imperial eagles figure upon the Imperial cushion. The colours, as to which some uncertainty had reigned,[9] little by little became defined in the variant of the golden eagle on a red field, already described by Giovanni Villani.[10]

Evidence abounds that a similar device was used by the Comneni,[11] the Lascari[12] and the Palæologi,[13] from which we may clearly deduce

doubting their ascription to Charles IV. But so far as I know this scholar, who has done so much service in publishing monuments of the Latin Levant, never had time to publish his opinion on the matter.

[4] Also in the seals of these princes as titular emperors of Constantinople there occurs frequently the arabesquing of the background by means of lozenges containing the coat of arms; this excludes the possibility that such a motive should have been reserved only for female arms.

[5] Cf. G. Schlumberger, "Sceaux et bulles des empereurs latins de Constantinople," in "Bulletin monumental," Caen, 1890, p. 26 and pl. vii, No. 2. (See there further similar instances of other Tarentine princes, titular emperors of Constantinople, with the addition of the Constantinople coat of arms.)

[6] E. Gritzner, "Ursprung und erste Entwicklung des alten deutschen Reichswappen" in "Jahrbuch der K. K. Gesellschaft Adler," II serie, Vol. 22, Wien, 1912. But precisely for the epoch before the Emperor Sigismund, i.e., when the two-headed eagle became customary, I can find no mention of the double-headed eagle painted at Castel Roncolo near Bolzano at the end of the fourteenth century (*cf.* G. Gerola, "Per la datazione degli affreschi di Castel Roncolo" in "Atti del R. Istituto Veneto," Vol. lxxxii, Venezia, 1923).

[7] The Ducas may be said to have been extinct. The Comneni placed on their shield three sable (or azure) bells on a golden ground. (See the arms of the Comneni of Milan in G. B. di Crollalanza, "Dizionario storico blasonico," Pisa, 1886, Vol. I, p. 312; those of the Arianiti Comneni in G. Gerola, "Ippolita Comneno contessa di Verucchio," Ravenna, 1918; *cf.*, however, C. du Fresne du Cange, "Historia Byzantina," Venetiis, 1729, p. 163; that of the Melisseni, related to the Comneni, in F. Ughelli, "Italia sacra," Venetiis, 1721, Vol. ix, p. 389, and in J. A. Buchon, "Atlas de nouvelles recherches historiques sur la principauté de Morée," Paris, 1843, pl. xli, No 20; *cf.* also C. du Fresne du Cange, "Historia Byzantina," *cit.*, p. 145.) The Angeli, it may be, had recourse to that figure of S. Michael which is the most frequent type of their coins and seals (J. Sabatier, "Description générale des monnaies byzantines," Paris, 1862, Vol. II, p. 220 seq. and 300 seq.; G. Schlumberger," Sigillographie de l'empire byzantin," Paris, 1884, p. 21 and 426 seq.; W. Miller, "The Latins in the Levant," London, 1908, p. 80). And lastly the Palæologi took the gold cross on a red field accompanied by four Bs (or steels) addorsed, also of gold.

[8] To cite a few: the emperors, kings and dynasts of Serbia and Bulgaria, the Cernovich of Montenegro and the Veneti, the Castriota of Albania and Naples, the Gattilusi of Mytilene, the Calergi of Crete, the Giustinian of Venice, the Musacchi of Epirus and Terra d' Otranto, and so on.

[9] Above all, because of its imitation of reality and because of the influence of the eagle of the Western Empire, the black eagle was naturally in favour.

[10] See C. du Fresne du Cange, "Glossarium mediae et infimae latinatatis," Niort, 1887, Vol. X, p. 126. But *cf.* S. P. Lambros, *Ho dikephalos aetos tou Byzantiou* in *Neos Hellenomnemon*, Vol. VI, part 4, Athens, 1909 (also S. P. Lambros, *Dikephaloi aetoi, ibidem*, Vol. XII, parts 2 and 3, Athens, 1915).

[11] See also the coins attributed to Manuel Comnenus, emperor of Trebizond (*ibidem*, p. 445); and the seals of the Arianiti Comneni already cited (also L. V. Thallóczy, "Bruchstücke aus der Geschichte der Balkanländer," in "Wissenschaftliche Mittheilungen aus Bosnien," Vol. III, Wien, 1895, p. 357); the coats of arms of the Comneni of Milan; and that of the Comneni of Savoy (C. du Fresne du Cange, "Historia Byzantina," *cit.*, p. 164).

[12] In the above-mentioned portrait of Theodore Lascaris (S. P. Lambros, *Ho dikephalos aetos, cit.*, p. 449).

[13] We may mention the above-mentioned portrait of Andronicus Palæologus (*ibidem*, p. 451); the seals of Theodore, Demetrius, Thomas and Andrew, dynasts of Morea (*ibidem*; and W. Miller, *Historia tes Phrankokratias en Helladi*, Athens, 1909-10, Vol. II, pp. 12, 121, 169 and 177; also C. du Fresne du Cange, "Glossarium," *cit.*, Vol. X, p. 126); the coat of arms of the Palæologi of Monferrat (inherited from those of Taranto and also of Pesaro, and from the Gonzagas).



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that the same thing must have happened in the case of the Imperial family of the Angeli, who had inherited their name from Theodora Comnena, and who, by their descent from a secondary branch of the family of Zoe of the line of Ducas, styled themselves equally by the latter name.

It is precisely to this same cadet branch of the family that belonged the only Byzantine princess whom we know to have been united by marriage to the Angevins of Naples, and in fact to those of Taranto.

Nicephorus I Angelus Comnenus Ducas, despot of Epirus,[14] and his ambitious consort, Anna of the Cantacuzene Palæologi, had planned a union between their lovely daughter Tamar and Michael, heir to the Byzantine crown. The refusal of the Emperor Andronicus II to sanction this marriage caused a war; and the Epirote princess, by the intervention of Florent, Prince of Achaia, was married to Philip of Taranto at Naples in September, 1294. At the same time Philip's father, Charles II, ceded to him all the Angevin rights in the Levant. Tamar on her side brought as dowry Ætolia (with Lepanto) and the rights of guardianship over her brother Thomas, amounting in fact to a full supremacy for Philip over the despotate of Epirus.

The early years of this marriage were certainly happy, and the ardent princess from the East rejoiced her spouse with many children.

But causes of discord soon made their appearance, and Philip, not content with lording it over the hereditary lands of his consort, where Nicephorus had died in 1296, insisted, in defiance of their pact, that Tamar should abjure her faith and take the name of Catherine (1301). And then, when the Emperor Andronicus himself took up arms in defence of the aged despotess Anna and her son Thomas, the anger of the Angevins knew no bounds. The unhappy princess, accused of infidelity to her husband, was hounded from the court and driven to death from grief and want (1309).[15]

[14] The family of the Angeli, besides the three emperors of Constantinople and the four of Thessalonica, produced a whole series of dynasts of Epirus, branching out in their turn in the Sebastocratores of Thessaly.

[15] W. Miller, "The Latins in the Levant," *cit.*

The little box of Cividale may well be ascribed to the first period of Tamar and Philip's wedded life, that is to say, to the last years of the thirteenth century, when the bridegroom, anxious to please his beautiful companion, strove to find for her princely trousseau some precious gift which might hold its own with the fabulous wonders of the Orient.

This new attribution, while it shifts the origin of the casket some ten years earlier, raises the question of its being possibly of Italian workmanship. At once we are reminded of the jewels that Siena offered to Charles of Anjou and his court in 1273 as specimens of the local industry[16] to induce these rulers to prefer the brilliant new goldsmiths' work of Tuscany to that of France.

By this theory we do not, however, mean to exclude the traditional version of the donation of Charles IV[17] to the Church of Cividale. To his family the ornament could well have migrated from the house of Anjou.

The relationships between the houses of Luxemburg and Anjou, of the Hungarian branch, must be borne in mind, for Carobert, grandson of Charles II, had in 1318 married Beatrice, paternal aunt of Charles IV, and their son, Lewis the Great, was betrothed to Margaret, daughter of Charles IV himself [18] in 1338.

Again it must be remembered that analogous traditions exist in the case of the necklace, which, having once belonged to S. Elizabeth of Hungary, Charles IV is said to have placed on the body of the blessed Bertrand in the cathedral of Udine.[19] The one tradition lends probability to the other.

[16] G. Milanesi, "Sulla storia dell' arte Toscana," Siena, 1873, p. 135.

[17] Also, although it is impossible to document a direct visit of Charles IV to Cividale, it cannot be ignored that the patriarchate of Aquileia was held from 1350 to 1358 by his natural brother Nicholas, the inventory of whose property, after his death, enumerated chests full of precious objects, reliquaries and gold and silver vessels.

[18] S. Steinherz, "Die Beziehungen Ludwigs I von Ungarn zu Karl IV" in "Mittheilungen des Instituts für österreichische Geschichtsforschung," Vol. VII, part 2, Innsbruck, 1887.

[19] From information from Prof. R. della Torre, Director of the Museum of Cividale, who deduces it from certain Torriani papers in that museum.

Dr. Alessandro Mihalik, of the Budapest Museum, having recently examined the necklace, thinks he can confirm that it originally belonged to S. Elisabeth.

# A PAIR OF TUDOR SNUFFERS

BY C. C. OMAN

DESPITE the lavish application of the precious metals to the making of ordinary household utensils, which was so general in sixteenth-century England, it would seem that it was not till the reign of Charles II that silver snuffers became at all common.

That previously they had not been so rare as the number of extant examples would suggest, may be inferred from the casual mention, in the records of the church of St. Mary-at-Hill, of the purchase in the year 1517 of "snoffers of plate



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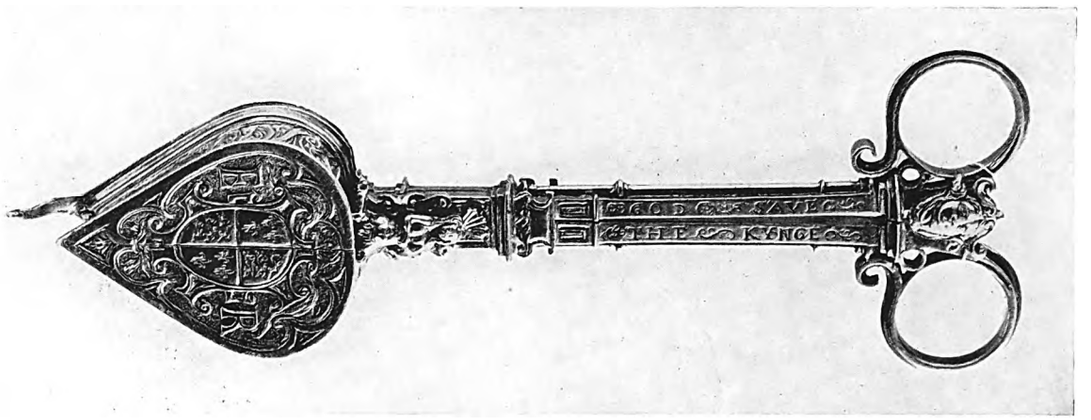
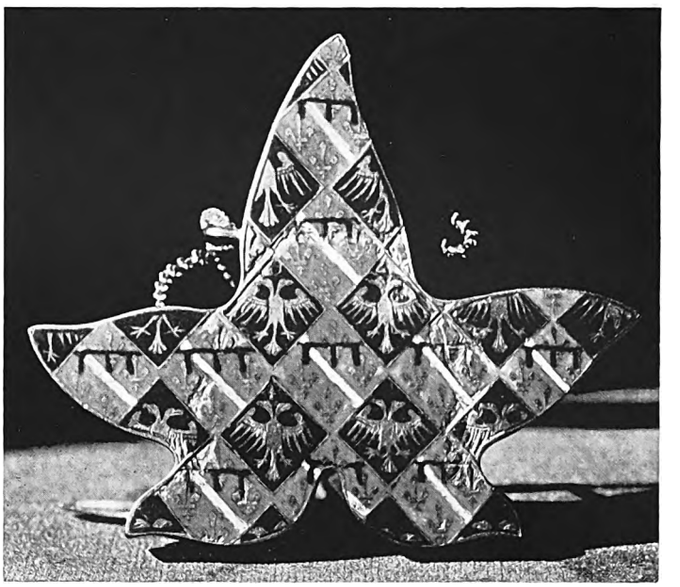


Snuffers, silver, 1512-14; 20 cm. (Victoria and Albert Museum)

A Pair of Tudor Snuffers

A—



—B

C—

—D

*A* and *B*—Gold-enamelled reliquary; late thirteenth century. (National Museum, Cividale); *C*—Counter-seal of Philip II of Taranto; *D*—*Philip of Taranto and Catherine of Valois.* (Tomb in S. Domenico, Naples)

The Cividale Reliquary

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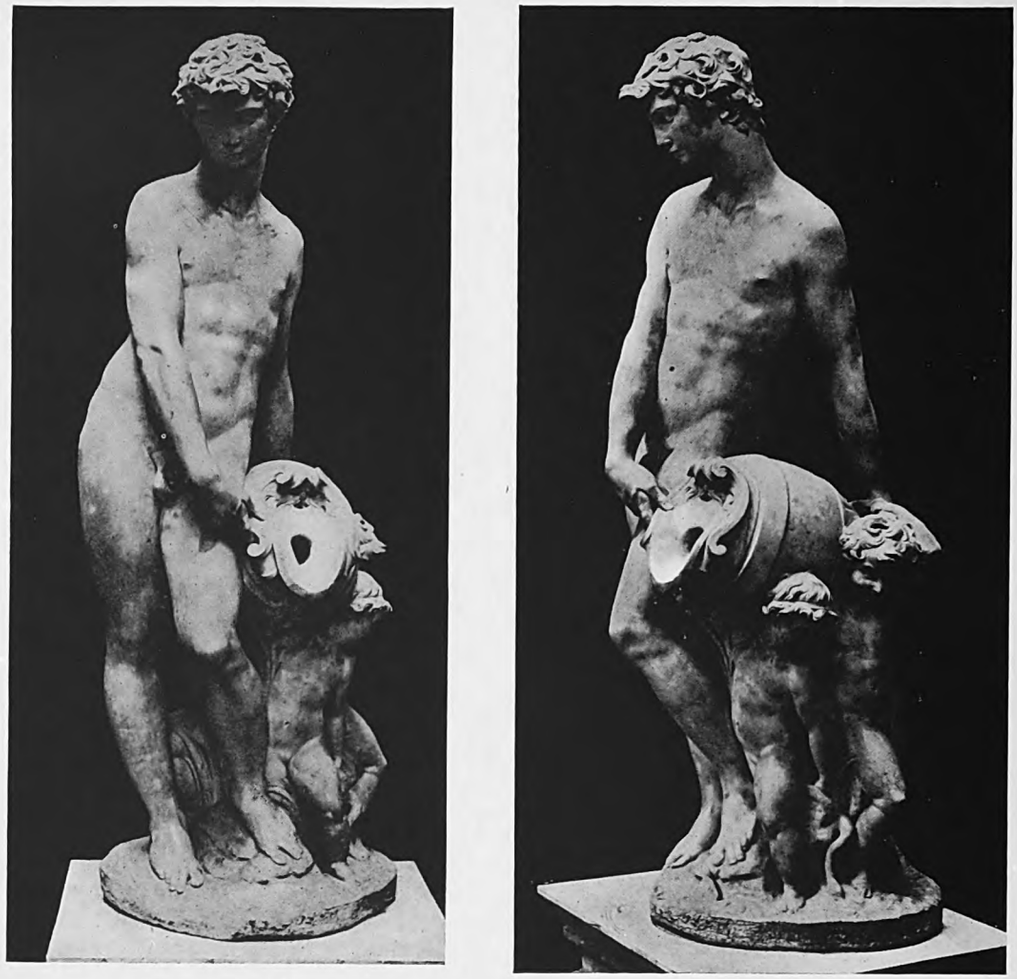

*A* and *B—A Young River God,* here identified as by Pierino da Vinci. Marble, two views. (Schlichting Collection, Louvre)

*C—Cosimo I as Patron of Pisa,* by Pierino da Vinci. Marble relief. (Vatican, Rome)

Plate I. Additions to the Work of Pierino da Vinci

for to put owte the tapers."

Hitherto, however, the only silver snuffers of Tudor date which have been known, are the pair in the British Museum bearing the arms in enamel of Henry VIII and Cardinal Bainbridge. As the latter was raised to the cardinalate in 1512 and was poisoned in 1514, there was little difficulty in arriving at an approximate date for them. It has usually been presumed that the snuffers were sent as a gift to the Cardinal from the King.

The acquisition by the Victoria and Albert Museum, with funds from the Bryan Bequest, of a previously unrecorded pair of silver-gilt snuffers of mid-sixteenth century date is therefore not without interest.

In form they resemble the steel pair which are seen in the background of Quentin Metsys's picture of *The Misers*. The pans are roughly of the shape of a pointed spade whilst the stems are straight and end in loop handles. In the British Museum example, on the other hand, the stems are curved and are bent round to form the handles.

The new pair is eight inches long and has cast, chased, and engraved ornament in the German style which became so popular in England through the influence of Hans Holbein the Younger and the Continental connexions established through the Steelyard.

The pans are decorated with the initials and arms of Edward VI on a cartouche very similar to that which appears on the reverse of his first issue of shillings. The sides of the pans bear floral scrollwork, whilst at the junction of the stems is a small female demi-figure. On the upper part of the stems is the inscription (half of which is on the back): GOD SAVE THE KYNGE EDWARDE WYTHE ALL HIS NOBLE COVNCEL. The space between the handles is filled with a small mask. The condition of the whole is nearly perfect except that the wavy point attached to the lower side of one of the pans has been damaged and reinforced at some time in the past.

There is no sign of any hall or maker's mark. Perhaps the absence of the former is significant. The inscription and the presence of the king's initials and arms rather suggest that the snuffers may have been made to a royal order. It is well-known that it was usual to dispense with the formality of a hall-mark in such cases.

Nothing is known of the history of this interesting piece beyond that it appeared at the sale of the property of Miss J. M. Seymour, of Knoyle House, Wilts, a descendant of the first Duke of Somerset and "Protector" in the early years of the reign of Edward VI. It is tempting to think that in these snuffers we have one of the perquisites of office which are so often to be found amongst the treasures of old English families which have had royal ministers amongst their ancestors.

# ADDITIONS TO THE WORK OF PIERINO DA VINCI.

## BY ULRICH MIDDELDORF

PIERINO DA VINCI is one of the few artists whose lucky destiny it was to be endowed with a life which, though short, was fulfilled and harmonious. He shared with these few the fortunate gift of being able to envisage his aims from the very beginning, and of being able to exploit with natural ease all situations and bring his efforts to a successful conclusion. Nevertheless, historical tradition seems to have treated him worse than it did his fellows, worse even than it did Giorgione. As he appeared at one of the darkest moments in the history of art, we know hardly anything about him. All that can be recounted of his life is that he was able to begin his work under the happiest auspices, that he produced works very much admired by some of his contemporaries, and that he died very young—his age is uncertain—about the year 1554. In the sphere of art collections his name was forgotten for centuries. His works were mostly attributed to Michelangelo, and it is only recently that the real creator is slowly and in part receiving his due; other portions of his work still await identification.[1]

The artist, who seems to have shown great promise at a very early age, was smiled upon by fortune from birth. Whilst still in his cradle his father made him spiritual heir to his great-uncle, the deceased Leonardo,[2] and the lad's education must have been carried out with this fact permanently in view. The fruits of this treatment are readily traced in the mild, slick sweetness of his works. After a short apprenticeship with Bandinelli, which was probably cut short because Pierino's temperament could not stand the overbearing methods of this master, he came under Tribolo, one of the most capable and good-natured pupils of Andrea Sansovino.

[1] Vasari gives his life in the edition of 1568 (Milanesi Ed. vi, 1881, 119ff). Borghini, "Riposo," Firenze, 1584, 474, is almost a word for word copy of Vasari. Nagler, "Künstlerlexikon," xx, Munich. E. Müntz, "Histoire de l'art pendant la Renaissance," Paris, 1895, iii, 434f. 1850, 347. Perkins-Haussoulier, "Les Sculpteurs Italiens," Paris, S.A. ii, 463. M. Reymond, "La Sculpture Florentine," Florence, 1900, iv., 146. To be examined for isolated questions: "Venturi," Gallerie Nazionale italiane, ii, 1896, 591. Gaye, "Carteggio inedito," iii, 1840, 514. Brinckmann, "Barockbozzetti," Frankfurt, i, 1923, 32ff.

[2] See the genealogical tree in Vasari, Milanese ed., iv., 1870, 54. The name of the artist was really Pier Francesco da Vinci.



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Pierino owed the latter much, and worked for a long time under him.

It must also have been through Tribolo that he became acquainted with the art of Michelangelo. This, however, was to signify more for Pierino than for his teacher: it became his second great experience and drove him to Rome, where he may have come into personal contact with the old master. It is strange that Leonardo's nephew should have entirely fallen under the spell of this great companion in arms of his uncle; but it is also significant that he only adopted his technique and general caligraphy. The deeper bases of Michelangelo's art, as also the introspective element in Leonardo, must always have been a riddle to the precocious Pierino.

One of his best works—still unknown to-day, although situated in such an accessible place as the Louvre—is the figure (for a fountain) of a young river god who is pouring water out of a large receptacle held by two putti[3] [PLATE I, A, B]. This statue has borne the most diverse names: Michelangelo, Andrea Sansovino, Jacopo Sansovino, Domenico Poggini, Pietro Bernini and Girolamo Santacroce; but the unsatisfying nature of all these attributions was realized, and to-day the work bears the correct title, "Florentine School of the Sixteenth Century." A quotation from Vasari's Lives proves Pierino to have been the anonymous sculptor. Vasari states that Pierino made such a figure for Luca Martini in the following words:—

> "Un fiume Giovane che tiene un vaso che getta acqua; ed è il vaso alzato da tre fanciulle, i quali ainitano a versare l'acqua il fiume e sotto a piedi di lui molta copia d'acqua discorre, nella quale si veggono pesci guizzare ed ucelli acquatici in varie parti volare."

This description fits with our figure but for the easily explained error in the number of children. Another difficulty now arises: Vasari adds that this river god was depicted in a reclining pose. On the other hand, how is one to conceive the "vaso alzato" held up by the children in this case? Moreover, Vasari, in his "Vita" of Pierino, proves himself as not very well instructed, and in this case may very well be only repeating data acquired by hearsay.[4] The statue had already become the possession of Don Garzia of Toledo in Naples, and if Vasari ever saw it there it must have been on the occasion of his only visit to this city in 1544,[5] twenty-five years before he published his life of Pierino. The tale that Vasari tells of the marble clock, which being marred by a vein forced Pierino to exchange his original conception of the god in an upright pose for that of a reclining one may well rest upon the same hearsay evidence accounting for the erroneous description of the statue itself.

This tradition could even be strengthened by reason of the size of the figure. Vasari gives the height of the marble block as three "braccia," of which one "braccio" was useless: thus two are left, which fits in quite well with the height of the figure, which is 1.35 m.

If an identification based upon these literary data is not quite complete, a comparison of styles will clinch the matter. I will not here delay the discussion by a refutation of the existing attributions, but will produce comparisons with two works certified by tradition to be genuine pieces of the artist's Pisan period.

The first is a statue of Dovizia, very much weathered and unfortunately unphotographable, which stands upon a high pillar in the Piazza Cairolo at Pisa.[6] The figure in the Louvre is closely related to this statue in regard to the Michelangelesque treatment of the pose and movement. The exaggerated placing of the unweighted leg and the very marked twist of the shoulders is extremely characteristic. The relief in the Vatican serves as a better comparison. This represents Cosimo I freeing a figure symbolizing Pisa from the attacks of evil genii and bringing to her aid his retinue of good genii and bourgeois virtues[7] [PLATE I, C]. It is the best of the known works of Pierino, and our statue stands at the same level of excellence. The movement of all the forms in the relief possess the same suave rhythms. In spite of the forcefulness of the motives, inspired by Michelangelo, both works are alike dominated by the fluidity and melody of their lines, such as is not to be found in the work of all the other Michelangelo followers.

The detailed treatment of the anatomy is of course also very Michelangelesque, but observe the characteristic similarity in treatment of the surface in both the statue and the relief, which binds together all detail with its smooth, tender, and delicate shimmer. The large vessels of the Parisian river god and of the relief are almost identical in treatment, as also are the heads of

[3] The statue came from the Balzo Palace in Naples into the possession of B. de Schlichting, and with his collection into the Louvre. "Catalogue des Sculptures," Paris, 1922, i., 83, No. 680. "Gazette des Beaux Arts," 1920, i, 386. "Les Musées de France," 1914, 66. Of all the attributions, that made by Lorenzetti ("Dedalo," iii, 1922-23, 14ff) to Santacroce and much disputed, must be considered as the most erroneous. Further, the Berlin *Giovannino* is certainly not the work of this artist, as assumed by Woelfflin.

[4] All the chronological data is thin and full of contradictions.

[5] "Vasari," Ed. Milanesi, vi, 126, No. 2. For Vasari's journeys cf. W. Kallab, "Vasari-studien," Vienna-Leipzig, 1908, 249, 379.

[6] Probably erected 1550 (Ranieri Grassi, "Descriziona storica ed artistica di Pisa," Pisa, 1838, ii, 143).

[7] Formerly attributed to Michelangelo. Bottari, "Vasari," Ed. 1759, ii, 575, was only acquainted with one cast. The identification of the Vatican marble was apparently first made by Nagler, xx, 348. Gottschewski, "Monatsheft für Kunstwissenschaft," ii, 1909, 446. Steinmann, *Ibid,* i, 1908, 4to, ii, "Die Porträtdarstellungen des Michelangelo," Leipzig, 1913, 49 pl., 49.



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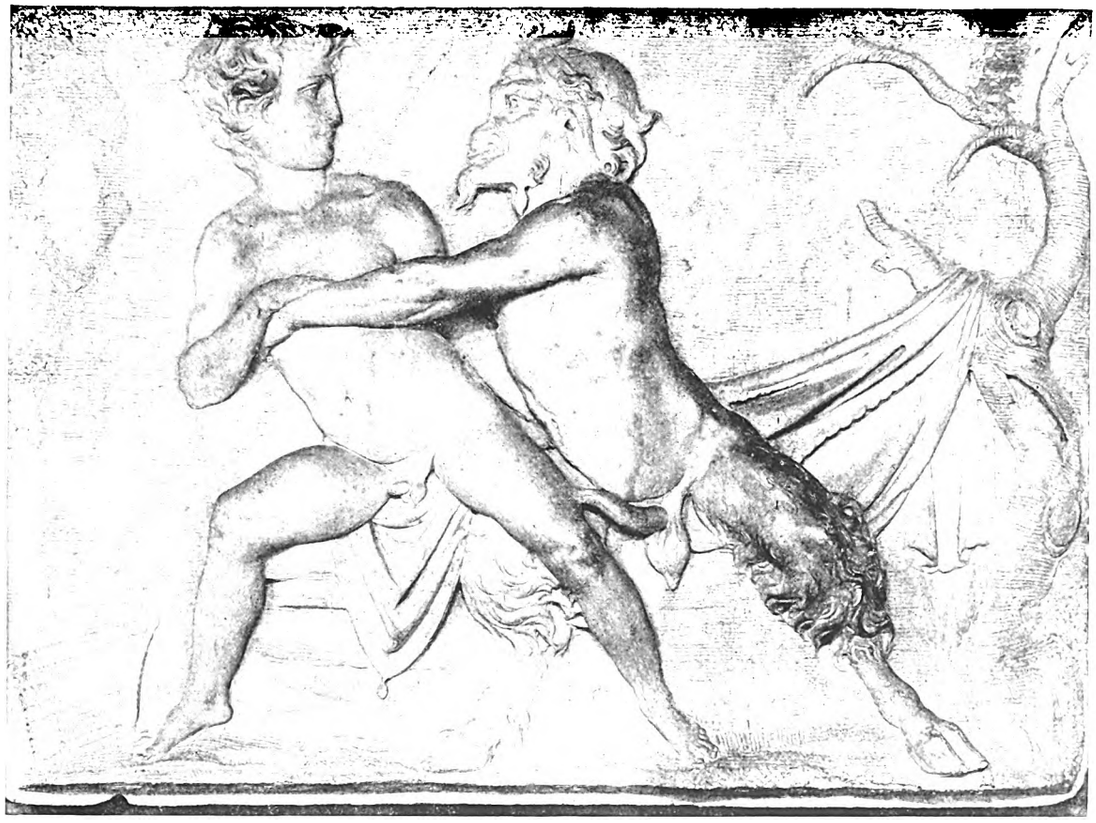
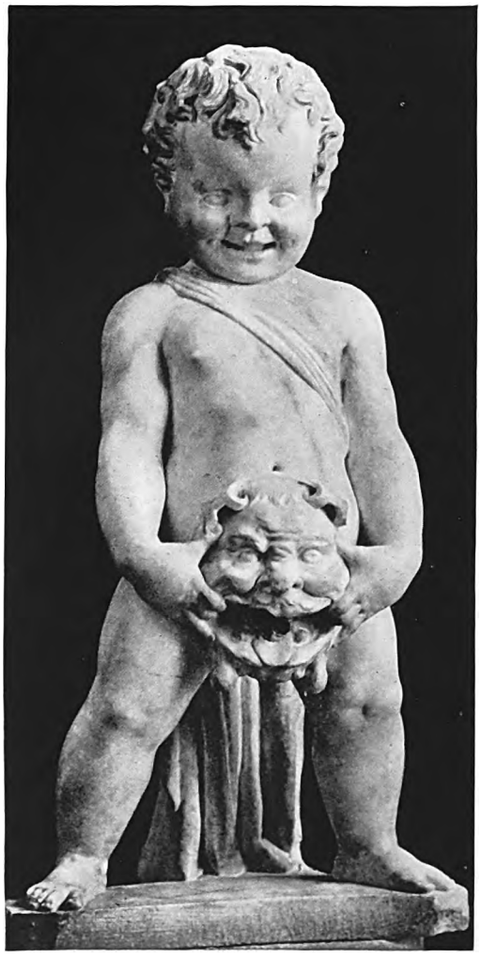
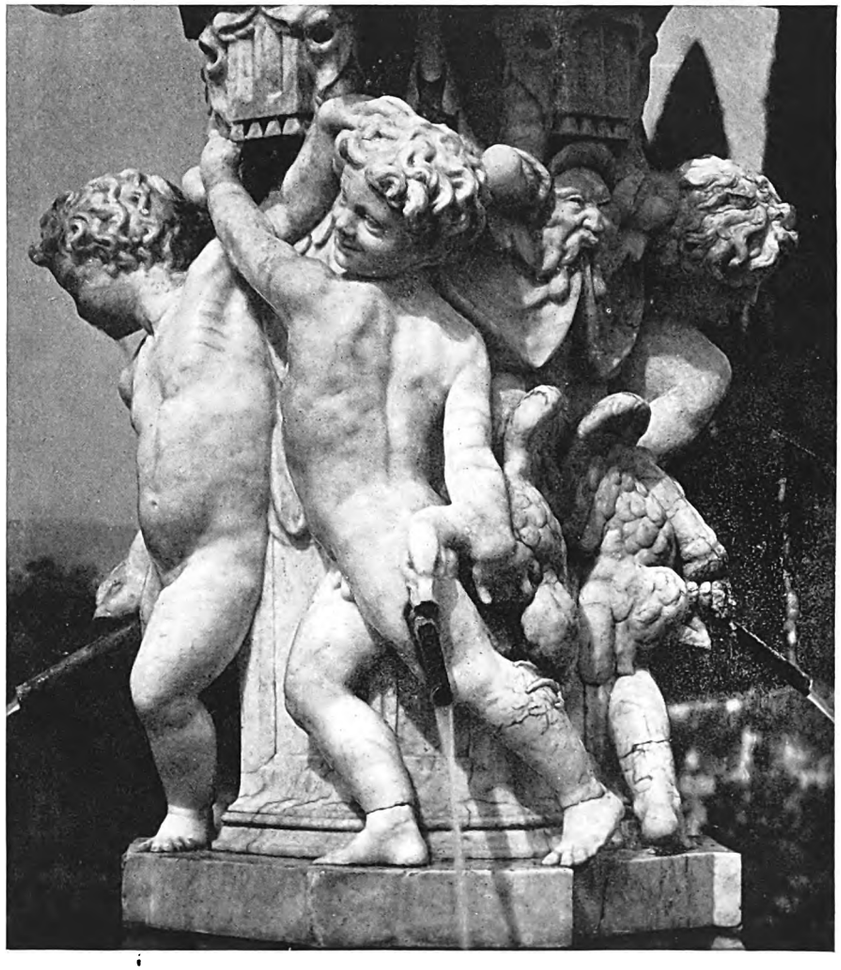


*A—Boy and Satyr,* here identified as by Pierino da Vinci. Marble relief. (Bargello, Florence)



*B—Putto* for a fountain, here identified as by Pierino da Vinci. (Arezzo Museum)



*C*—Detail of a fountain, by Pierino da Vinci, after the design of Tribolo. (Villa Reale di Castello, Florence)

Plate II. Additions to the Work of Pierino da Vinci

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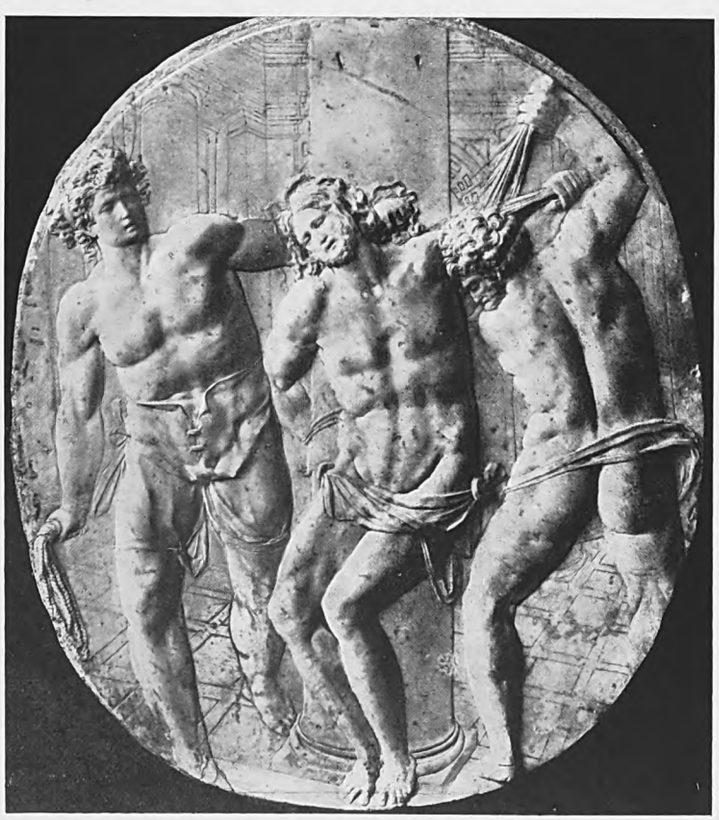
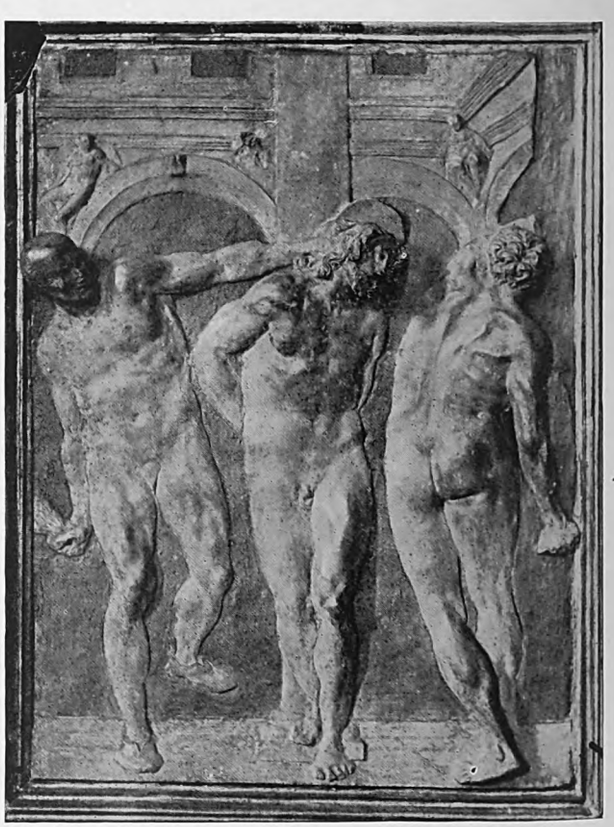
*A—Madonna,* by Pierino da Vinci. Marble relief. (Museo Archaeologico, Milan)

*B—Pietà,* here identified as by Pierino da Vinci. Marble relief. (Vatican, Rome)



*C—Flagellation,* here ascribed to the School of Pierino da Vinci. Marble relief



*D—Flagellation,* here given to Vincenzo Danti. Terra-cotta relief. (Musée Jacquemart-André, Paris)

Plate III. Additions to the Work of Pierino da Vinci

the youths and putti respectively, their hands and their hair, etc.

Entirely peculiar to Pierino is the nervous movement exhibited in the limbs, to be traced down to the last joints of the fingers and toes; and just as the relief is replete with a rich and varied life, so the statue in the Louvre presents new and unexpected pictures from every viewpoint. The Louvre statue is one of the happiest, most harmonious and vital works that Florentine sculpture of the sixteenth century has produced. This piece and the two other Pisan works represent Pierino at the summit of his achievement as far as his known works are concerned; and if we are prepared to accept the slight data we possess concerning his life he must have died soon after their completion. This may have been his good fortune, for who shall say how he was to have continued his development. He must inevitably have lost much of his charm had he been forced to fit himself into the Vicenzo Danti period. The latter still speaks Pierino's language, but his spirit, in translating the "Terribilita" of Michelangelo into the heavy and forced style of the late sixteenth century, was breaking a trail in quite other directions.

An incomplete relief of a *Pietà* in the Vatican [PLATE III, B] has often occupied the mind of the connoisseur, for it recreates a famous composition by Michelangelo.[8] No one to my knowledge has had the idea of suspecting Pierino to be its author. I reproduce it herewith in the company of the delightful Milanese *Madonna* relief — also unfinished — which is rightly judged to be an authentic work [PLATE III, A]. One glance at these reproductions is sufficient to justify this claim. Both reliefs must, in point of time, be closely related. The form of the heads and hands of the virgin, as also the treatment of the drapery are closely allied; and the very Michelangelesque technique which both works exhibit bear this contention out. Stylistically considered, they seem to suggest a development beyond the stage of the Pisan works. The treatment of the marble is somewhat softer and more fluid, and one is struck by a greater richness of detail. The difference is, however, not great, and the whole attitude has remained unchanged. One might be inclined to consider them as works commenced after the Pisan ones, whose completion was prevented by the artist's death. It is possible, on the other hand, to accept the *Madonna* relief in the Bargello[9] as contemporaneous with the Pisan works, and the *Madonna* relief, of which the South Kensington Museum possesses a bronze replica.[10] as being even earlier—making the reservation that we really know nothing positive respecting the master's chronology. Whilst the boy Pierino was active in Tribolo's workshops, the latter was busy upon the fountains of the Grand Ducal villa in Castello.[11] Pierino seems to have given considerable assistance. Vasari correctly records his participation, as can to-day be verified. Pierino's figures are, however, very like those of his master: they were, as a matter of fact, executed to his designs, but they are already somewhat differentiated by virtue of a peculiarly gracious liveliness and nervousness of modelling [PLATE II, C]. They are an aid to the identification of a small original work of this period or, if we may believe Vasari, of the very first original effort that Pierino produced. Vasari recounts that at this time Tribolo had received a commission for a fountain from Cristofano Rinieri; one of the figures for this work was then given by him to Pierino to design and execute. The latter proceeded to surprise every one by the brilliancy he displayed in its execution. According to the description given by Vasari, this must be the marble "putto" which is to-day preserved in the museum at Arezzo [PLATE II, B]. It is a pleasant and unobtrusive effort, quite in the manner of Tribolo, but it betrays itself by virtue of the form of body, head and hands as companion piece to the Castello putti, and as a forerunner of the putti of the Parisian river god. Related to the mythological world of these fountains is a small relief, preserved in the Bargello as anonymous [PLATE II, A], which can be fitted into the creations of our artist between his earliest and his Pisan period. The forms of the boy and the satyr both have their origin in the wealth of subject matter in the fountains.

It is only the delicate continuity and characteristic chiselwork which permit of the relief being recognised as one of Pierino's creations. It must be admitted that Pierino was still making use in all the Pisan works of the wealth of motives which he had acquired, and made his own in Tribolo's workshop. And however much, for example, the character of the satyrs of the Pisa relief have received a Michelangelesque twist, and however much their content has gained in significance, they still bear comparison

[8] H. Thode, Michelangelo, "Kritische Untersuchungen," ii, 1908, 494, id. arch, "Stor. dell' Arte," iii, 1890, 254. E. Steinmann, "Die sixtinische Kapelle," ii, 1905, 502, ii. 1, Fig. 233, id., "Art Studies," iii, 1925, 64. Zani, "Enciclopedia," Parte ii, Vol. VIII, Parma, 1821, 197. The countless repetitions of this composition are recorded in these books.

[9] In 1794, in the Imperial Villa dell' Ambrogiana, cf. Fanfani, Spigolatura Michelangiolesca, Pistoia, 1876, 314. A Madonna relief exhibited as a work of Pierino's in the Burlington Club Exhibition of Italian Sculpture in 1913 (cat. No. 15) seems to have nothing to do with him.

[10] Robinson, Catalogue, 1862, 156, No. 1518, Replica in stucco in the Kaiser Friedrich Museum and in the Loeser collection in Florence. Perhaps the London example is the original one.

[11] About the year 1546, cf. Gaye, ii, 1840, 344. They were considered complete in 1549. Cf. Bottari-Ticozzi, "Raccolta di lettere," iii, 1822, 347.



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with the satyr of the Florentine relief. In like manner we can trace the lovely boy's head from this work through to the Parisian river god.

In conclusion I should like—very tentatively, be it noted—to establish a relationship between the artist's works and a marble relief of whose origin and whereabouts I am ignorant, but of which a photograph has accidentally come into my hands.[12] It is a *Flagellation of Christ* treated in Pierino's usual low relief style [PLATE III, C]. Vasari records the artist as having executed such a work; but I would scarcely dare to identify the two, though there are certain arguments in favour of such a proceeding. The modelling of the body is reminiscent of Pierino, but it is plumper than usual; the heads could almost be compared with the Milanese *Madonna*, but one is estranged by the petty treatment of detail, particularly of the hair and eyes.

The architecture in the background and the drapery nevertheless exhibit a close relationship with the beforementioned relief. We may possibly be here dealing with an "abbozzo" (sketch) of Pierino's finished by some other hand, or it may be with a school copy of one of his works. A somewhat related composition of a *Flagellation* in the Musée Jacquemart André [PLATE III, D], which is ascribed to Pierino, is also problematic.[13] It agrees with the marble relief in the pose of the left hand, but is otherwise quite different. There is still a stylistic relationship with Pierino, but it definitely gives an impression of a later date. The refined perspective, the serious and weighty quality of the background architecture, the marked projection of the heads from the main body of the relief, and the type of head all suggest Vincento Danti's period and manner. The decorative figures in the background are reminiscent of his bronze sportello in the Bargello. I would be inclined to consider this relief as one of Danti's earliest efforts; and so we return once more to the last phase of Pierino's activity and behold before us a glimpse of his great and antipodean follower.

[12] Possibly only introduced into an oval shape at a later date.

[13] Terra cotta. Catalogue, 2nd Ed., 115, No. 800.

# A SET OF GEORGE I FURNITURE BY HERBERT CESCINSKY

EVERY collector of English furniture will remember the name of the late Sir George Donaldson, who, with either an uncanny knowledge or flair, or with exceptional opportunites—perhaps a little of each—always seemed to acquire pieces which were just a degree or so better in quality or rarer in pattern than anything which had been found thitherto. I can recollect his collections at Brighton, at Eastern Terrace in Kemp Town, at Hove Lea, almost at the opposite end of Brighton, that great gaunt house which he practically reconstructed almost at the very close of his life; and, last of all, Grand Avenue, Hove, part dwelling house and part museum, perhaps more of the former than the latter—in which he ended his days. Here Sir George had gathered the last, possibly the best, of his treasures from former houses, of which few men had more, and among them he died.

Everyone interested in works of art will remember the sale at the house, when things were scattered almost to the ends of the earth. I found his headless *Venus*, in my opinion one of the finest examples of Greek sculpture of its period in existence, in the Museum at Cleveland, Ohio, some two years ago, and it was given the place of honour in the gallery.

Opening on to the first floor corridor of the Grand Avenue house was what Sir George always styled the Chair Room, although it contained other pieces than chairs, and the rarest of all his models, and the one which he prized the most was the armchair shown in PLATE I, A, now in the Victoria and Albert Museum, a gift from the Donaldson family. Sir George in his lifetime had been a considerable donor to the museum, especially in the way of early musical instruments.

This Donaldson armchair was really an outstanding example, both as regards design and quality of workmanship, but I suspected long ago, that it was not in its original state, and this for two reasons. The legs were of English walnut, but the arms were of elm, an assortment of woods which led me to believe that the frame had been originally intended for gilding, as the alternative painting was out of the question. This use of several kinds of timber in one model was quite usual with gilded furniture makers, but I have never found it in pieces where the wood was left in the natural state, and without veneering, such as in chairs or settees. My second reason for suspicion was that all the surfaces of this chair had been refinished with a shellac varnish and the cutting was not as sharp in detail as one would have expected in a piece of this vigorous design and fine execution. The arms also showed traces of sanding, usual only in the case of gilding.

I may say that I kept this opinion to myself, as Sir George Donaldson was apt to be rather explosive when his possessions were criticized, and even with this re-surfaced drawback, it was



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*A*—The Donaldson armchair. (Victoria and Albert Museum)

*B*—Armchair from a set of George I furniture, covered with English woven tapestry.

*C* and *D*—Back and side views of the armchair shown above in PLATE I, B

Plate I. A Set of George I Furniture

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*A* and *B*—Two views of one of the settees from the set of George I furniture

*C*—Detail of the arm of the chair shown in PLATE I, B, showing the gesso ornament underneath

*D*—One of a pair of stools from the set of George I furniture

**Plate II. A Set of George I Furniture**

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still the finest chair which I had seen and I felt that I might have been mistaken in my judgment.

Some two years ago another chair was sold at Christie's which, as far as the arms and front legs were concerned, was the exact duplicate of the Donaldson model, but, in place of the upholstered back, as shown in the illustration on PLATE I, A, another back with hooped top rail and central pierced and carved splat had been substituted. It was obvious that this was an ignorant and clumsy addition, as the back was disproportionately narrow, which had necessitated turning the arms inwards to meet the side balusters, giving a distorted effect to the whole chair. Balusters and back legs being from the same piece of timber, it was obvious that the latter were additions also. It was a fine model ruined by a vandal.

The chief impression which this chair left on me was to engender the idea that the Donaldson model was not an isolated example, but may have formed one of an important set. Of the two chairs, the front legs and the arms were not only identical in design but also in cutting; they must have emanated from the same workshop, and probably from the same carver's hand, but there, for want of additional evidence, the matter rested as far as I was concerned.

Less than one month ago I found the remarkable set which is illustrated here. The pieces were in private hands, and had been so for generations as far as I could discover. The set consists of six armchairs, two small settees (" love seats "), and two stools. All have the original gesso and gilding intact, and much of the burnish. The top surfaces of the arms are sanded, which confirmed my suspicions regarding the state of those on the Donaldson chair. The upholstery has the broad white webbing of the 1730 period, which does not appear to have ever been disturbed. The present covering is a finely woven tapestry of English make and Mortlake character, but, I should say, dates from at least a century later than the chairs themselves. There are traces of a previous covering, a perished material and in small fragments, which may have been either a damask or a morine.

A careful examination of one of the armchairs, illustrated here, and a comparison with the museum example, will show how much the latter has lost by the stripping of the gesso and the gilding. As nearly every furniture collector knows, the term " gesso " is often erroneously used to indicate a thick overlying preparation of size and whiting, in which the finer veining and detail are cut, either with the gouge or pointed sticks and water, by the carver or the gilder, before the gold is applied. True gesso is a preparation of gypsum, resin and size or glue, partly modelled and partly cut with the gouge or the V tool, but applied over an uncarved surface. The ornament is entirely in the gesso itself. In this set nearly, but not quite, all of the decoration is in carving; on the outer sides of the arms only is the ornament partly in gesso. Hence the scrolling in the gilt chair which has flattened in the other with the stripping to the wood.

It is impossible to state with any certainty what the original covering may have been, either of this set or of the Donaldson chair. A Spitalfields damask is the most probable. The tapestry on the set is undoubtedly of English weaving, and it has certainly been specially woven for the pieces, as each seat and back fit exactly without any mutilation of the pattern, but it is equally certain that the tapestry is not of the age of the pieces themselves. The next point which arises is the association of the Donaldson chair with this set. Here the probability is that, originally, the entire set consisted of more than the six armchairs, possibly twelve, as this was the usual number, with two settees and the same number of stools. I know of three sets in these proportions. One thing is certain, and evident to any craftsman; the same hand which made this set carved the museum chair also. There are definite peculiarities in the cutting which establish this. The difference in the shape of the back in the one and the other is not of the importance which one would suppose; the upholstery of the Donaldson chair is admittedly not original, and when it was stripped to the frame (as it must have been), the beech back may have been found decayed or worm-eaten, and may have been replaced, if portions were missing, by a process of reasoned guesswork. Certainly, its fellow from the Christie sale must have been in some such condition to account for the substitution of the back from another chair.

How came these fine chairs to be thus neglected and maltreated? It is difficult, in these days of high prices, either to visualize, or remember the contempt in which many of these grand models were held less than forty years ago. I have seen so many beautiful Bergere chairs of the best period of Chippendale, from which the carved feet have been cut off to lower the seat-height, that I am convinced this must have been quite a common practice. It is unthinkable, however, that such vandalism would have been perpetrated had any chair of this kind possessed even so much as a fair commercial value at the time. Those were the days when all antique English furniture was described as being in the " Wardour Street Style," and popular admiration and esteem was



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reserved for those atrocious productions which we to-day, with an equal, but far more deserved contempt, know as " Debased Great Exhibition Period." Perhaps the day may come when a later generation may fight duels for these pieces in the auction rooms of the future.

## A STAINED-GLASS PANEL FROM MILAN CATHEDRAL
## BY HERBERT READ

IN 1866 the South Kensington Museum acquired from a Milanese vendor the fifteenth-century stained-glass panel illustrated in PLATE I, A. By reason of its provenance, and on general grounds of style, it has always been described as Italian, but the nature of the subject and the meaning of the inscription, " Testis est michi deus," have until recently remained unrecognized. The publication in 1918 of Comm^re^ Ugo Monneret de Villard's great work on the stained glass in Milan Cathedral[1] provided the clue, which is obvious enough when once the material is studied.

In his book Comm^re^ Monneret quotes (p. 84) records which show that in 1478 the pharmacists of Milan, who had already given two windows to the adornment of the Cathedral, asked if they might be permitted to erect another illustrating the life of St. John of Damascus. Permission was given, and on May 19, 1479, the work was entrusted to the glass-painter Nicolò da Varallo at the price of L.10 each figure. This Nicolò was probably born about 1420, and was a son of Leonardo da Varallo, also a glass-painter who had done work for the Cathedral. He was responsible for several panels of a window with subjects from the Old Testament carried out about 1460. But his two principal works are the John of Damascus window and a window illustrating the life of Saint Eligius which he undertook for the Milanese goldsmiths in 1480.

Comm^re^ Monneret illustrates twenty-eight panels from the John of Damascus window (Volume II, Plates lx-lxxxiii), beginning with the birth of the saint and ending with his death. The incident to which the panel now in question relates is the following: A false letter had been sent to the Emperor at Constantinople incriminating John of Damascus [PLATE C]. The Saint was arrested [PLATE D] and made to appear before the Emperor, to whom he protested his innocence, calling on God as his witness (the subject of the panel now in question). In spite of his protest, he was condemned to have his right hand cut off. This was done, and the severed hand was hung over the gate of the city. But the Virgin appeared to John in a vision as he lay in prison and restored his hand to him.

The panel in the possession of the Victoria and Albert Museum measures 3 ft. 7 in. by 2 ft. 8 in. It is rather badly decayed, but most of the glass is original. It was acquired from a Professor Bertini, and if any confirmation of its provenance were needed, it is provided by various records quoted by Comm^re^ Monneret (pp. 217-8) showing that in 1864 a commission was appointed to supervise the restoration of the stained-glass windows in the Cathedral, and that the brothers Bertini were entrusted with the work. It is inexplicable that the brothers Bertini should not have copied the original panel faithfully, but substituted the feeble composition illustrated in PLATE B. Several other panels in the window are replacements by Bertini, and the whole window is a terrible example of the degradation which ancient works of art suffered at the hands of nineteenth-century " restorers." It was a happy chance that saved at least one of the discarded panels from complete destruction.

[1] Le Vetrate del Duomo di Milano. By Ugo Monneret de Villard. 3 vols. Milan, 1918.

## A DELFT AND A CHINESE VASE MARKED "AK."
## BY MINKE DE VISSER

IN the Museum van Oudheden at Groningen, Holland, are four exactly similar vases of Chinese porcelain, each in the form of a pagoda in two parts, one being marked with an imitation of the Delft potter's mark AK (in monogram). These vases, decorated in underglaze blue, are constructed as follows: a pedestal in the form of a square block with projecting border at the top and base, resting on four small globular feet, supports a four-sided stepped superstructure borne upon four claws with small ducks between them, and ending upwards in a long narrow point. This superstructure divided into three stages has a short tubular opening at each corner, the top being shaped in a similar fashion. These apertures are obviously intended for flowers, perhaps for the tulips or hyacinths so popular in Holland. The base is decorated with two different representations, placed alternately. One design shows a small naked figure of a woman, standing with right foot raised and outstretched arms on a kind of tiled pavement. In the background is a balustrade with a vase of flowers, in the right-hand corner a draped



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*A—St. John of Damascus protesting his innocence before the Emperor.* Panel by Nicolò da Varallo; *c* 1480; 1.12 by 0.81 m. (Victoria and Albert Museum)

*B*—The nineteenth-century replacement of the subject shown in *A*. (Milan Cathedral)

*C—A false letter incriminating St. John of Damascus is delivered to the Emperor.* Panel by Nicolò da Varallo. (Milan Cathedral)

*D—St. John of Damascus is arrested.* Panel by Nicolò da Varallo. (Milan Cathedral)

A Stained-glass Panel from Milan Cathedral

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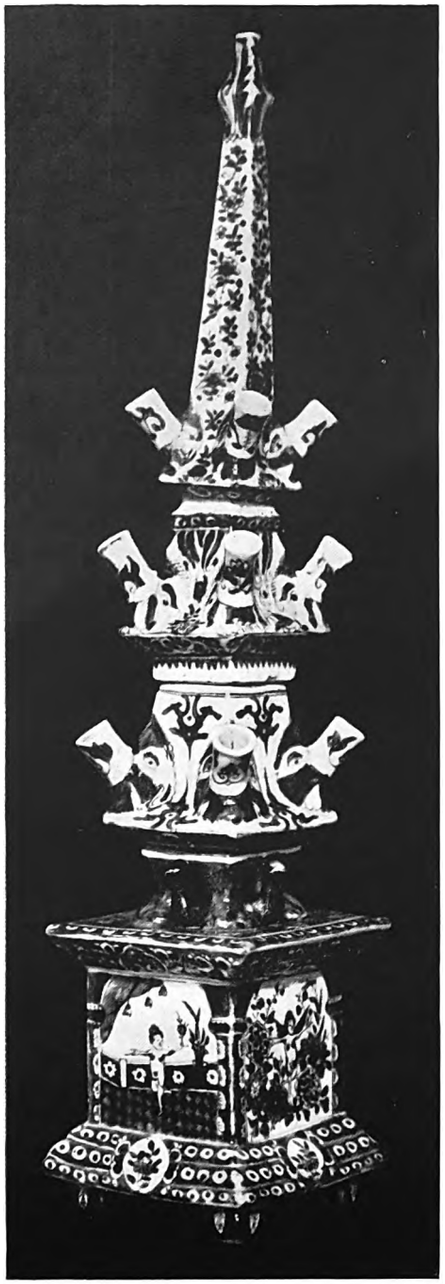
*A, B—*



*A*—Vase of Chinese porcelain, marked AK. (Museum van Oudheden, Groningen); *B*—Vase of Delft earthenware, marked AK. (Museum für Kunst und Gewerbe, Hamburg); *C*—Vase of Delft earthenware, marked AK, attributed to Adrianus Koex. (Victoria and Albert Museum)

*—C*

A Delft and a Chinese Vase marked AK

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curtain is introduced. The second design consists of a small winged cupid, standing in a similar attitude amongst flowering plants. The sideways-projecting orifices terminate in human or animal masks and form their mouths; the borders and lateral surfaces are filled with floral and foliated ornament.

I discovered a Chinese vase of the same kind in the Porcelain Collection at Dresden, where it forms part of the original collection of Augustus the Strong, Elector of Saxony.

At Hamburg, in the Museum für Kunst und Gewerbe, I saw the original Delft model (unfortunately fragmentary), bearing the same mark as the Chinese copy.[1] A comparison of the Delft original [PLATE B] with the Chinese imitation [PLATE A] immediately makes clear the complete correspondence in shape and design. But it seems that the Chinese potter did not quite understand the modelled human heads (between the claws). He at all events allowed himself the liberty of turning them into ducks, which does not, however, interfere in any way with the general effect. At the same time the low-footed stand on which, in the Delft vase, a vase of flowers is placed, has disappeared. In the Chinese imitation a vase of flowers hangs, or rather floats unsupported, very illogically in the angle. The original Delft vase is attributed at the Hamburg Museum to the factory of Aelbrecht de Keizer. Since Aelbrecht de Keizer died in 1667, this attribution does not seem to me correct, seeing that neither the Delft vase nor the Chinese reproduction can be so old as this. A doubt as to whether we are here in the presence of a production of the factory of Aelbrecht de Keizer does not merely seem to me quite justified; I go even further and would state that it could not have come from this factory.

Who, then, was this potter AK, whose work is of a peculiar character, examples of it being sent to China to be copied by a Chinese fellow-craftsman? In my opinion he is not Aelbrecht de Keizer, but Adrianus Koex.

I think, in fact, that a connexion is to be sought between the Delft vase here discussed and a fine tulip-vase with the arms of John Churchill, Duke of Marlborough (d. 1722), now in the Victoria and Albert Museum. If we now compare the vase at Hamburg [PLATE B] with that at South Kensington [PLATE C] we are immediately struck with a close correspondence in construction and also in detail. Both consist of detached sections; the spouts are placed at the angles and supported by animals' masks. In the London vase [PLATE C] the sides are decorated with figures enclosed between narrow pilasters connected above by round arches, a manner of decoration to be seen also on the Hamburg example. We see on both also the peculiar position of the pilaster, and the prolongation of its base on the projecting foot-rim. Moreover, we find in both Delft vases a preference on the part of the potter for the introduction of small figure ornaments (human heads or small animals) between the base and the superstructure. There is a kinship also in the manner of drawing, the glaze and the shade of the blue pigment.

The London vase [PLATE C], according to the "Review of the Principal Acquisitions during the Year 1925" (p. 15), came from the same workshop as a set of vases at Hampton Court Palace[2]; documents relating to these vases are preserved in the British Museum. From these documents it appears that the set of vases was made by Adrianus Koex of Delft about 1695 to order for Queen Mary. According to Havard the said Adrianus Koex was admitted to the Delft potters' gild as *Winkelhouder* (dealer) on May 5, 1687. He succeeded Samuel van Eenhoorn as owner of the pottery at the sign of the Greek A. It was only in 1701 that he ceded the factory to Pieter de Kocks.

From the foregoing it follows, in my opinion, that the tulip-vase of Chinese porcelain [PLATE A] belonging to the Groningen Museum was made as an exact copy of a Delft vase by Adrianus Koex, who worked in that town from 1687 to 1701. This makes possible a fairly exact dating. The Chinese imitation probably came into existence in the same period as the original, between 1687 and 1701. It cannot have been much later in view of the fact that, as I have already mentioned, an exactly similar example is in the collection of Augustus the Strong, at Dresden, a collection which was formed about 1700.

Various objects in Chinese porcelain are known which point to imitation of Delft earthenware; on some of these, as we have seen, the Delft potter's mark was copied. It is, however, seldom possible to retrace the Delft original from the Chinese reproduction. It is extremely seldom that, as in this case, not only the Chinese copy and the Delft original, but also the name of the Delft potter and even the period of origin of both Delft and Chinese vases can be established.

From the letters of Père d'Entrecolles an interesting circumstance can be brought into association with these facts. This author writes in one of his letters, dated 1722, that it was precisely to the order of Canton merchants (who were in commercial relationship with Europeans) that certain large vases were made

[1] Described in the guide, *Holländisches Kunstgewerbe*, p. 61, No. 3.

[2] Figured in "Dutch Pottery and Tiles," by Elisabeth Neurdenburg, translated by Bernard Rackham, pl. XXI.



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which, from his account, consisted of two separate parts and were in the form of a pyramid. It appears that this class caused great difficulties to the Chinese potters, since out of eighty scarcely eight turned out successfully. In reading this report we think inevitably of the vase [PLATE A] at Groningen. This vase, it is true, is of noticeably smaller dimensions, but here also the firing seems to have cost great difficulty, the top of the vase being quite bent out of shape.

It is not out of place to notice here how closely shape and decoration are bound up with the material. If we compare the two vases [PLATES A and B] with one another, it becomes clearly apparent that the Chinese vase (though a faithful copy of the Delft) is really, from an artistic point of view, a failure, whilst the Delft vase produces a good effect with its neat and delicate execution.

## SHORTER NOTICES

A MENNECY PORCELAIN FIGURE.—The excellent qualities of the earlier French soft pastes have seldom received their due in England, outshone as they have been by the more obvious splendour and renown of Sèvres porcelain, for which, as it happens, our royal and public collections are by general consent unrivalled. The predominance of the Royal establishment was most striking in the third quarter of the eighteenth century, when the ferocious orders issued in 1745, 1747 and 1753 in favour of Vincennes had the effect of thrusting the other French porcelains into semi-obscurity. The last of these decrees actually forbade all rival porcelain-making whatever, but though much is uncertain it is clear that the three pre-existing factories were allowed to continue, with some restrictions, probably by virtue of the influence of their royal or highly-placed patrons. Mennecy enjoyed the protection of the Duc de Villeroy, and we know that the factory, originally established in Paris in 1734, remained in operation until 1773.

The glazed white figure reproduced in the accompanying PLATE is not only a beautiful thing in itself (and as far as I know it has never been published before), but it bears a curious combination of marks which make it possible to date it rather precisely.

Soon after the death in 1765 of Jean-Baptiste Barbin, son of the founder of Mennecy, a lease of the factory was taken by Joseph Jullien and Symphorien Jacques of Sceaux. But it appears that they did not register their mark with the police authorities until 1773, when their lease was almost at an end and they were about to transfer the establishment to Bourg-la-Reine. They registered the Mennecy mark (" D.V." for de Villeroy) and " B.R." (for Bourg-la-Reine) at the same moment, in July, 1773, and Chavagnac and Grollier,[1] who discovered this fact, conjectured that the former mark was notified because it was still to be used at Mennecy until the end of the year. It is far more likely, however, that they intended to take away to Bourg-la-Reine much undecorated porcelain, probably in biscuit condition, which already bore the incised " D.V."

The *River-God* is marked with the incised initials D.V. on the upper surface of the rock-base, and is inscribed below with two marks in underglaze blue. One is D.V. again; the other is blurred and was recorded by Chavagnac as " B.A." It can, however, be deciphered almost certainly as " B.R." so that there is good reason for regarding it as a specimen made in biscuit at Mennecy, but glazed at Bourg-la-Reine, probably soon after the transfer in 1773.

The figure is a singularly charming one, adapted most probably from a Vincennes model of which a specimen is mounted with a Naiad and some porcelain flowers as a clock, now in the Rothschild Bequest at the Louvre.* The quietly rendered planes of the figure, punctuated by the drooping vertical lines of the beard, are effectively contrasted with the cleverly treated and restless surface of the conventional rock-work base.

W. B. HONEY

AN ENGLISH IVORY FOR SOUTH KENSINGTON.—An ivory carving of exceptional interest has recently been acquired for the Victoria and Albert Museum [PLATE A]; it is a small oval relief[1] in walrus tusk representing *Christ in Majesty* seated on a cushioned throne, holding a book in his left hand and a staff or sceptre (partly broken away) in his right. The background and plain border on the left side have been broken and restored in plaster, but with the exception of the right hand, a small piece of the crown and a part of the staff, the figure has suffered little damage. Two years ago the writer was able to publish a relief of the *Virgin and Child*[2] so closely similar in form and style that it seems practically certain that the two carvings originally formed part of the same object, probably a bookcover. The Christ in Majesty forming the centrepiece of the front of the

[1] *Histoire des Manufactures Françaises de Porcelaine*, p. 101.

* Illustrated in an article by Mr. William King in *Apollo*, Vol. III (1926), p. 222.

[1] A32—1928. Height 3¼in.

[2] *English Ivories*, 1926, No. XVIII, pl. 20.



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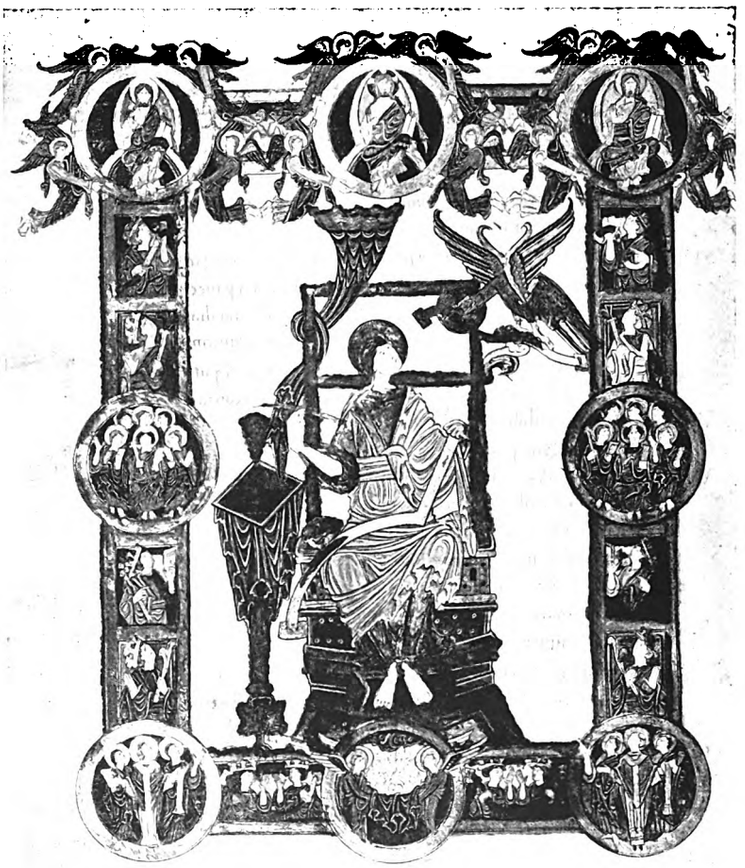

*A—Christ in Majesty.* Relief in walrus tusk; early eleventh century; height 9.5 cm. (Victoria and Albert Museum); *B*—Illuminated page from the Grimbald Gospels. (British Museum)

Shorter Notices: An English Ivory for South Kensington

*A River God;* white porcelain figure, marked DV and BR, probably made in biscuit at Mennecy and glazed at Bourg-la-Reine. (Victoria and Albert Museum)

Shorter Notices: A Mennecy Porcelain Figure

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cover, the Virgin and Child being placed on the back.

Both ivories belong to a very definite and highly individual group of carvings which includes two figures, in the Museum at St. Omer, of the Virgin and St. John, probably taken from a Crucifixion group, and a fragment of a relief of the Baptism of Christ, in the Martin Le Roy Collection in Paris.[3] All the ivories of the group are characterised by a strong feeling for the forms beneath the draperies and by the curious flat broad faces with eyes set close together. The tendency to arrange the draperies with stiff cascades of folds wherever possible is another feature typical of the group. These mannerisms are peculiarly characteristic of a number of manuscripts of which the well-known Benedictional of St. Aethelwold, belonging to the Duke of Devonshire, is one of the finest examples. This MS. was written and perhaps illuminated by Godeman, a monk at Winchester, between 975 and 980.[4] A comparison of the ivory relief with both the St. John and the three representations of Christ in Majesty on the page taken from a beautiful manuscript of the same school in the British Museum [5], known as the Grimbald Gospels [PLATE B] shows clearly the closeness of the connection. The figures of kings in the panels of the borders too indicate the original fleur-de-lys form of Christ's crown. This manuscript was produced at Winchester, probably at the New Minster, early in the eleventh century, a date which would agree well with the style of the ivory.

The characteristic "Winchester" style spread widely throughout this country during the earlier part of the century and manuscripts produced at Canterbury and Bury St. Edmunds show very similar treatment of the figures and draperies. Cascading folds are not of course peculiar to any one school of illumination and a rather similar arrangement of the draperies is found, at an earlier period, in the Ada group of Carolingian manuscripts, but the only really close contemporary parallel on the Continent seems to be with the illuminations produced at the Abbey of St. Bertin at St. Omer which are so closely allied in style to the Winchester school that one is tempted to believe that the same artists may have been at work on both sides of the channel. At an earlier period a connection existed between the two foundations, as we know that King Alfred invited Grimbald to come from St. Bertin to rule over the Abbey which he had founded at Winchester. Again a manuscript in the Bodleian Library is a copy made in the ninth century from a rather earlier St. Bertin book and it seems not unlikely that the relationship still continued in the tenth and eleventh centuries. In this connection an ivory relief of Christ enthroned, probably part of a cross, in the Metropolitan Museum at New York, is particularly interesting for purposes of comparison. The ivory has been recently published by Dr. Goldschmidt [6] who considers that it is either Northern French or English work of the eleventh century. Both the pose and the draperies are very similar but the forms are more rigid and lack the vivacity and freedom of the South Kensington relief, though whether this is due to a continental origin or to the individual artist it is hard to say. The tendency to narrow parallel folds seems to suggest a rather later date in the eleventh century. An oval ivory pax in the Treasury at San Isidoro at Leon may also be mentioned as an interesting twelfth century Spanish version of the same composition.[7]

M. H. LONGHURST.

[3] *English Ivories*, Nos. XV, XVI, and XVII, pls. 20, 21.
[4] Reproduced in facsimile by the Roxburghe Club, 1910.
[5] Add. M.S. 34,890.
[6] *Die Elfenbeinskulpturen aus der Romanischen Zeit*, 1926, No. 1a.
[7] Goldschmidt, op. cit. No. 111.

# THE LITERATURE OF ART

**A PERSIAN MS. IN THE BRITISH MUSEUM. BY SIR THOMAS ARNOLD.**

THE POEMS OF NIZAMI. DESCRIBED BY LAURENCE BINYON. 30 pp. + 16 pl. (The Studio) 30s.

This attractive volume represents the first attempt made in this country to reproduce with any degree of completeness the illustrations of an early Persian MS., and in view of the low price at which it is published the result is remarkably satisfactory. The MS. (Or. 2265 in the British Museum) of the poems of Nizami which has been selected for reproduction contains some of the finest known examples of the work of the court painters of Shah Tahmasp, and though controversy has raged over the question of the attribution of several of these pictures to the artists, whose names are in most instances written on the pictures, there is no doubt as to the high excellence of their achievement and to the important place which must be assigned to their work in the history of Persian painting. The reproductions are accompanied by a text describing the subject matter of each of the pictures, together with some account of the general contents of the poem out of which the particular incident to be illustrated has been selected. Mr. Laurence Binyon has also given a sketch of the life of the poet himself and of the Shah for whose library this copy of the poems was in so sumptuous a manner prepared. From the pen of so accomplished a scholar and historian of art only the best is expected, and that the reader receives.



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Fourteen full-page paintings are reproduced in the original colours by a colour-process that gives a result approximating more closely to the original than the reproductions in publications much more costly. It is possible to enjoy in this volume much of the brilliant splendour and dazzling richness of the original colouring, and study the exquisite detail of each particular part—for the modest sum of thirty shillings.

But the reproduction of this MS. raises the question of the possible influence of the effect of it on the fate of the MS. itself. Extraordinarily successful as the colour reproductions are, no possessor of this volume is likely to flatter himself that, for so trifling a sum, he possesses an exact equivalent of the delicate workmanship of the court painters of Shah Tahmasp. The process of photography employed has clearly failed to take up some of the minute and almost microscopic lines of these painters' brushes, and modern colours, being of a different chemical composition from those used by Persian artists in the sixteenth century, fail to produce quite the same impression. Particularly is this the case with the brilliant blue for which these painters used finely ground lapis lazuli; the gold, too, with which they so lavishly decorated their pictures was real gold, and is ill replaced by a yellow colouring matter. One result, therefore, of the publication of this facsimile will probably be that it will send an increasing number of persons to study the original in the Oriental MSS. Department of the British Museum, and some apprehension may well be felt as to what will be the consequence of such further handling of this as well as of other similar precious MSS. of the same school. Already during the last ten years this MS. has begun to show signs of deterioration, and the question arises whether for the preservation of this treasure of art for future generations it ought not to be placed under glass. In this case the pictures will have to be removed, and each must be separately glazed. Such a proposal is calculated at the outset to shock a librarian, but this volume owes its importance to the works of art which it contains rather than to the text. The British Museum possesses many copies of the poems of Nizami, numerous other MSS. are to be found in most oriental collections, and lithographed editions can at any time be purchased. The student of literature will lose nothing if such measures of protection are adopted for the preservation of these marvels of the pictorial art for the benefit of students of painting in the future.

**LORD LEVERHULME AS COLLECTOR. BY LOUISE GORDON-STABLES.**

ENGLISH PAINTING of the Eighteenth to Twentieth Centuries. By R. R. TATLOCK. Introd. by ROGER FRY. 187 pp. + 114 pl.

CHINESE PORCELAIN AND WEDGWOOD POTTERY. By R. L. HOBSON. 230 pp. + 103 pl. (some in col.)

ENGLISH FURNITURE, TAPESTRY AND NEEDLEWORK. By PERCY MACQUOID. 170 pp. + 113 pl. (11 in col.).

(Lady Lever Art Gallery Collections, Vols. I, II and III, (B. T. BATSFORD). Ltd. edn. 15 guineas the set.)

These volumes, with their generous illustrations and relative text, form not alone a catalogue of the Collections of Ceramics, Furniture (including Tapestries and Needlework), and Pictures housed in the Lady Lever Art Gallery at Port Sunlight, but furnish at the same time a reliable guide to collectors of such works of art in general. For in each instance the work has been entrusted to an expert in the respective subject, who has treated it from the historical and evolutionary standpoint, tracing and explaining developments and illustrating statements by examples in the Gallery, thus enabling the less informed to understand the relation of various pieces to the whole. This is a method which might with advantage be adopted more widely in connection with museum catalogues in this country. In France it obtains in the case of the Musée Cluny, of which the catalogue makes singularly suggestive reading, and may probably boast to its credit the transformation into a student of many a Parisian man-in-the-street. The pity is that in regard to the volumes under consideration, the cost of production, in spite of the monetary help given by the collector himself, has been such as to put the sumptuous work beyond the reach of any but the opulent of purse. It would represent a real benefit in the cause of art education could the three resumés, together with their accompanying introductions, be reprinted later on in a more accessible form.

The preliminary arrangements for the publication of an illustrated catalogue were made during the life-time of the late Viscount Leverhulme, and the thoroughness with which the work has been planned and executed is characteristic of the man. Furthermore, the free hand which he accorded to critics and experts in the matter of attributions and descriptions, constitutes an object lesson to collectors, as a class singularly disinclined as a rule to admit error. This breadth of view has naturally facilitated the work involved and enabled those concerned to produce treatises of greater worth to the student than would otherwise have been possible.

In dealing with the collection as a whole it must be borne in mind that Lord Leverhulme's aim was to provide his employees with an Art Gallery which should, as it were, play the same part in their social life as the private gallery and artistically furnished mansion in the existence of the aristocrat. It was to be an extension of their own homes, a factor that should vitalize and inspire. All was done with the grand gesture that was characteristic of the great industrial magnate, who thus anticipated the modern economist in his appreciation of the stimulus upon energy and output that æsthetic enjoyment may bring about in connection with factory and workshop.

In concentration upon the three great branches of art already detailed, Lord Leverhulme was giving practical effect to his theory that it is in respect of those arts which go primarily to the making of beautiful homes that British Art finds its supreme achievement. In the acquisition of ceramics and furniture he appears to have relied more upon the pedigree piece in the established collection, and less upon his own individual taste, than was the case with the paintings. Hence a



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Red lacquer and gilt writing cabinet; English *c.* 1700. Height, 2.34 m.; width, 1.02 m. (Lady Lever Art Gallery, Port Sunlight).

Plate I. The Literature of Art: Lord Leverhulme as Collector.

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Famille noire vase ; K'ang Hsi period. Height, 43.8 cm. (Lady Lever Art Gallery, Port Sunlight).

Plate II. The Literature of Art : Lord Leverhulme as Collector.

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certain superiority of calibre in connection with the former, as compared with the pictures, (of which the chief interest lies in the unusually representative collection of pre-Raphaelite works and of works contemporary with them), and a consequent simplification of the task of the authors concerned.

The late Mr. Percy Macquoid has given in his Chapters on the Tudor, Jacobean, Stuart and Georgian periods in Furniture an illuminating record of the stages through which domestic woodwork passed, tracing with particularity the development of walnut, in which the Collection is especially rich. His very comprehensive survey was happily completed before his death; upon his widow has developed the work of cataloguing the Tapestry and Needlework. Her account of the development of the latter craft is comprehensive and satisfactory.

Mr. Hobson's notes upon the Chinese Porcelain and Wedgwood Pottery have been prepared with the idea of giving the reader in an easily assimilated form the preliminary understanding which is essential in the realization of the nature of successive types. The detailed descriptions of the items skilfully emphasize the salient points of each and should awaken in the uninitiated not alone appreciation, but also the desire further to explore the subject—an excellent thing in catalogues and their introductions.

To have brought together a collection of paintings as fine and as representative as are the porcelain and furniture, would under present-day conditions have constituted a task, impossible for even such an enterprising collector as Viscount Leverhulme. The existing collection of pictures is, however, interesting as evidence of the æsthetic reactions of a remarkable personality, and Mr. Roger Fry finds in it sufficient examples to link up with his illuminating review of the British School of Painting. Mr. Tatlock provides a stimulating and detailed survey of the forces at work in English Art from the eighteenth century onwards.

The plates have been admirably reproduced, many of the objects having been photographed from more than one point of view. The colour plates of which we reproduce two [PLATES I and II] deserve a special word of praise, for the repeated checking of colour values has brought about in nearly all of them a singular felicity.

**The George Eumorfopoulos Collection Catalogue of the Chinese, Corean and Siamese Paintings.** By LAURENCE BINYON. 41 pp. + 75 pl. (Benn.) £12 12s.

Only through lessons learnt from accumulated documents may we in the West hope to grope our way in the " dubious morass " and " shifting fog " of Chinese painting. I quote phrases aptly used by Mr. Binyon in his charming Introduction while emphasizing the pitfalls and obscurities which beset explorers in this uncharted domain. We need documents, and still more documents, to serve as criteria for the continual revising of our ideas and impressions; and it behoves us to proceed in the enterprise with caution, even more than courage. Unfailingly cautious is Mr. Binyon as he appraises the 134 examples in this volume, and his illuminating commentary is as welcome as the addition of so many admirably reproduced pictures to our scanty repertory of Chinese painting.

The section represented in this volume, like the rest of the Eumorfopoulos Collection, is diversified and manifestly gathered together to satisfy æsthetic sensibility rather than historical or antiquarian aims. So wide is the range that classification is a problem. Uncertainties of attribution render risky any chronological scheme; and, recognizing this, Mr. Binyon groups the pictures according to the kind of subject of which they treat. He places them in six main categories: Religious, Figure, Portraiture, Landscape, Animals, and Birds and Flowers. The first includes 26 fragments of frescoes which are interesting in themselves, apart from their rarity. Few old wall-paintings survive because of the insubstantial mode of Chinese architecture and the succession of disasters which have overtaken sacred buildings, but what do remain doubtless manifest in varying degree the tradition of the great masters who chose this as their favourite medium. By far the earliest in the Collection are two fragments found at Turfan in Eastern Turkestan. They are assigned to the seventh or eighth century, and, though crude, they show characteristic features of the technique which may be studied in the magnificent series exhibited in Berlin. A fine conception, inspired with the forceful intensity of Zen Buddhism, is the familiar figure of Bodhidharma crossing the Yang-tzŭ on a reed. Mr. Binyon ascribes it tentatively to the thirteenth century.

Beyond doubt the " Bird on a Bough," which formerly belonged to the viceroy Tuan Fang, is the gem of the Collection. Its exquisite simplicity, balance and style claim for it a place in the front rank of Chinese painting. W. P. Y.

**Bells thro' the Ages, the Founders' Craft and the Ringers' Art.** By J. R. NICHOLS. 320 pp. + 128 pl. (Chapman and Hall). 21s.

Mr. Nichols's book is full of interesting matter, but unfortunately only one chapter can by any ingenuity be brought within our range: the one which deals with the decoration of bells. Mr. Nichols begins this by noting that " often very beautiful lettering, ornamental borders, stops and founders' marks employed render the matter of bell decoration worthy of further and more detailed consideration." In the course of this chapter he gives examples of lettering, bordering, stops, and marks which amply justify what he says. Among other things he refers to some fine lettering on eleven Lincolnshire bells, the work of an unknown founder in the second and third quarters of the fifteenth century. He gives, too, some very interesting reproductions of trade marks; one of them, that of the Brasyer family, being a shield with three bells, two in chief and the third, a crowned one, in base, with sprigs between them. Anyone who cares for campanology will find Mr. Nichols's book full of interest, not only on the archæological side but also on the practical, as would be expected from one who is a member of the Ancient Society of College Youths of London and other ringing associations. Perhaps a suggestion



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may be permitted in conclusion, that Mr. Nichols should, when preparing the second edition, make some reference to the carillon at Mafra in Portugal which, unless the present writer's memory betrays him, consists of seventy-two bells—on which one day long ago " God Save the Queen " was played by one of a party of English visitors.

**Profondeurs de l'Espagne.** By René Schwob. 235 pp. + 16 pl. Paris (Grasset). 15 frs.

The greater part of this book is a kind of meditation on Spanish painting, with some comparisons with that of Italy, from the point of view of religion. The painters mainly dealt with by M. Schwob are El Greco, Velasquez, and Goya. Velasquez is declared to be the great painter of the incarnation—" Velasquez est peut-être, plus qu'aucun autre, le peintre de l'Incarnation "; of Goya, on on the other hand, we read that " Chez Goya toute humanité véritable semble avoir disparu—L'homme y est réduit à son état de bête charnelle." And it may be added that he refers to Titian in equally forcible terms: " Titien ne serait pas Titien, si le fond de sa nature (et quoiqu'il ait peint un bien plus grand nombre de sujets religieux que Velasquez) n'était paien et plus précisément pantheiste."

It is certainly well that it should be recognized that in the study of a painting there are elements worthy of consideration in addition to technique, æsthetic values, and the pleasing pastime of attributions, but there is a place for everything and the quotations given above show conclusively that our pages are not the proper place for a discussion of M. Schwob's estimates of Spanish and Italian painters. E. B.

**A Tale of Rosamund Gray and Old Blind Margaret.** With introduction by R. Brimley Johnson. 71 pp. + 1 pl. (Golden Cockerel Press.) 10s. 6d.

Although this is not in the usual sense of the term an art book, it is so tastefully produced and printed that it is correct to call it an artistic book. The Golden Cockerel Press seem to publish nothing to which that description does not apply. Here Rosamund Gray reappears in green and vellum, with an almost but not quite unnoticeable gold line dividing the two, pretty, discreet and yet not too precious; and the page is distributed with such an eye for effect between black type and wide white margin, that the most exacting book-lover must be satisfied. The whole is delightfully and curiously in keeping with the spirit of the little story, and the engraving of Lamb, as a frontispiece, is perfect. It is a pity that all new editions of old books are not as beautiful to handle, to look at and to read. R. R. T.

**Alcune Opere della Collezione Gualino exposte nella R. Pinacoteca di Torino.** By Lionello Venturi. 264 pp. + 132 pl. Milan (Bestetti and Tumminelli).

This is an abridged catalogue, made on the occasion of a memorable exhibition held in the Turin Gallery, of the collection of Avv. Ricardo Gualino, whose sumptuous and comprehensive catalogue is already known to students. There are, in all, 132 plates in half-tone, opposite to which appear in each case descriptive and critical notes from the able pen of the younger Professor Venturi. This forms a pleasant and instructive volume in which to browse, and it conveys a vivid impression of the extraordinarily wide and many-sided interests of the owner of the collection. The objects included in the exhibition range from Tuscan paintings of the Dugento to examples of the great Renaissance masters and quite recent exponents of Italian and French art. There are besides numerous specimens of Renaissance furniture, early Christian and Byzantine ivories, antique jewellery, embroideries and textiles; last but not least, Oriental sculpture and pottery. Throughout, the quality of the collection is extremely high. Among the most noteworthy items are the half-length figure of the Saviour by Melozzo da Forli, the Botticelli *Venus*, formerly in the Ashburton Collection, a *Madonna* by Mantegna, recalling those in the Berlin, Bergamo and Poldi-Pezzoli Museums, and a very fine male portrait by Antonello da Messina. Professor Venturi's notes are stimulating and instructive, and the production of the book, unassuming as it is compared with the larger Gualino catalogue, satisfactory in every way. K. T. P.

**CHRISTMAS BOOKS. BY R. R. TATLOCK.**

Benn.

*Twenty-four Fables of Æsop* and other eminent mythologists, as rendered into English by Sir Roger L'Estrange Knight, with illustrations after the etchings of Marcus Gheeraerts the elder. 52 pp. ill. 10s. 6d.

Black.

Outhwaite (Ida Rentoul). *Blossom*, a Fairy Story. 94 pp. + 16 pl. (8 in col.) by the author. 10s. 6d.

Holland (Clive). *Denmark*. 228 pp. + 32 col. pl. by A. Heaton Cooper. 7s. 6d.

British Museum. Three Christmas cards in colour from illuminated MSS. in the Museum. 1s. each; *Aspects of Mediæval Life; Miniatures of Saints*. 2 sets of 6 postcards in colour. 1s. per set.

Chapman and Hall.

Coke (Desmond). *Confessions of an Incurable Collector*. 255 pp. + 56 pl. 21s.

Dewar (Douglas). *Game Birds*. 256 pp. + 23 wood-engravings by E. Fitch Daglish. £2 2s.

Chatto and Windus. *A Chatto and Windus Miscellany*. 134 pp. + 8 pl. 2s. 6d.

Constable.

Marryatt (Captain). *Jacob Faithful*. Introduction by George Saintsbury. Vol. I, lxv. + 275 pp. + 5 col. plates by R. W. Buss. Vol. II. 319 pp. + 7 col. pl., by R. W. Buss. £2 2s. the set.

Dent.

Paltock (Robert). *The Life and Adventure of Peter Wilkins*. 342 pp. + 43 pl. (19 in col.) 21s.

Wicksteed (Joseph H.) *Blake's Innocence and Experience*. A Study of the Songs and Manuscripts. 301 pp. + 79 pl. (4 in col.). 21s.

Harrap.

Irving (Washington). *The Legend of Sleepy Hollow*. 103 pp. ill. and 8 col. pl. by Arthur Rackham. 10s. 6d.

Howe.

Austen (Jane). *Persuasion*. 297 pp. + 6 col. pl. by Pearl Binder. 10s. 6d.

Hutchinson.

Keith (Elizabeth). *Eastern Windows*, an artist's notes of travel in Japan, Hokkaido, Korea, China, and the Philippines. 125 pp. + 12 col. pl. by the author. £1 1s.

Lane.

Flaubert (Gustave). *Madame Bovary*. Translated by J. Lewis May. 416 pp. ill. by John Austen. 21s.

Grahame (Kenneth). *The Golden Age*. 166 pp., ill. by Ernest H. Shepard. 7s. 6d.

Keble Chatterton (G.). *Old Sea Paintings*. 179 pp. + 110 pl. (15 in col.). £2 2s.

Prevost (L. Abbé). *Manon Lescaut*. Translated by D. C. Moylan. Introd. by Arthur Symons. 197 pp. + 11 pl. by Alastair. £2 2s.

Sterne (Laurence). *The Life and Opinions of Tristram Shandy, Gentleman*. Introd. by J. B. Priestley. 557 pp. ill. by John Austen. 25s.

Swinburne (Algernon Charles). *Selected Poems*. Introd. by Humbert Wolfe. 217 pp. + 10 pl. by H. Clark. 21s.



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VOLTAIRE. *Candide* and other Romances. Translated by RICHARD ALDINGTON. 220 pp. ill. by N. TEALBY. 21s. MACMILLAN.

*The Death of King Arthur*. 51 pp., with wood engravings by CATHERINE DONALDSON. 10s.

GILBERT (SIR W. S.). *The Mikado*. 96 pp. ill. by CHARLES E. BROCK + 8 col. pl. by W. RUSSELL FLINT. 7s. 6d.

KINGSLEY (CHARLES). *The Water Babies*. 280 pp. ill. + 16 col. pl. by LINLEY SAMBOURNE. 6s; *The Heroes*. 212 pp. ill. + 16 col. pl. by H. M. BROCK. 6s.

PENNELL (JOSEPH). *A London Reverie*. Intro. by J. C. SQUIRE. 30 pp. + 56 pl. 25s.

The title of these notes is admittedly misleading. What we, year after year, mean by "Christmas Books" is a mass of illustrated literary publications that comes to this office at Christmas time, but the like of which we never see at any other time of the year.

This Christmas they happen to be easily classifiable into three sets. The first and best of these is a very mixed set of reprints of famous works, ranging from Madame Bovary to The Mikado, from Swinburne's Poems to Æsop's Fables, and from Captain Marryat to Voltaire. What is admirable about these, as art books, is the superb consciousness of the artist that he is expected to decorate the page; what is lamentable is his confirmed habit of sticking to his own style, and his failure to respond in any way whatever to the style of the author.

Here, I think, it must be the publishers who are to blame. They are not sufficiently conscious of the possibilities of relating pictorial to literary art. They have, on the one hand, opportunities of reprinting certain famous literary works, and on the other hand, they are in touch with certain illustrators and decorators. But, generally speaking, they fail to find the pictorial equivalent of a given literary product. We do not go so far as to complain about this, but we regret the circumstances that make it possible, or perhaps inevitable.

The illustrations to Swinburne, if I had seen them apart from the book, would not have given me to suppose that that poet had been in the artist's mind, and this applies more or less to all the other "Christmas Books." I trust it may not be churlish to say that by far the best volume is Benn's "Twenty-four Fables of Æsop and other eminent Mythologists," with illustrations after etchings by Marcus Gheeraerts. Here the illustrator has obviously fallen in love with the writer, and has translated his words into visible form not only with sympathy but with creative imagination. To a large extent this applies also to Constable's "Jacob Faithful" by Marryat, illustrated by R. W. Buss, an all-but-forgotten artist of the early nineteenth century.

According to the evidence afforded by the books before us, our modern illustrators are less adept than these. They impose a confirmed style of expression on any author whom the publishers thrust upon them, or whom they thrust upon the publishers. They have, one and all, a far better sense for decoration than people like Buss, but they are not absorbed in and influenced by their author as he was.

If the publishers are sinners in having chosen with immoral carelessness the wrong illustrators for their books, they are veritable saints when it comes to the art of type-spacing and general arrangement. The modern "Christmas Book" is a vast improvement on its predecessors, so far as the effect of taste is concerned; so much so that one feels it to be rather a pity that such competent book-producers should have allowed "art" to spoil their efforts.

The second section of this year's "Christmas Books" consists of original works, as distinguished from reprints of what might be described as old masters. A typical example is Mr. Joseph H. Wicksteed's "Blake's Innocence and Experience," which is a study of the songs and MSS., "showing the two contrary states of the human soul." The illustrations, some in colour, are pleasant, and the text will appeal to those who feel it desirable to attempt to explain the meaning or symbolism of Blake's poems. For this particular kind of Blake enthusiast a better present could hardly be found. "Eastern Windows" is a not unusual type of book. The authoress gives us a number of colour plates based upon Japanese prints of her water-colours. These are not very impressive but there is something to be said for the artist when, as in "East Gate, Seoul," she frankly imitates the Japanese. The text consists of notes or letters about her experiences. The subject matter is fascinating but the attitude adopted toward the Orient and the Oriental can only be described as silly. The author of "Old Sea Paintings" writes as an enthusiast for enthusiasts, and with the co-operation of an enterprising publisher the value of his words is immensely enhanced by an excellent set of colour prints, mainly of pictures from the Macpherson collection. Chatto and Windus's "Miscellany" is this year as good as ever. "Denmark" can be recommended to those who like to read about a country before going there and to read something less dry than the usual guide book. The colour plates are good. "A London Reverie" can easily be visualized by anyone who knows—and who does not?—the work of Mr. Pennell. His chalk drawings of London are as good as any he has done and have all his characteristic breeziness. The book is beautifully produced.

Of the five children's books before us, four are old and pleasant friends—Kenneth Grahame's "The Golden Age," with very nice drawings by E. H. Shepard, Kingsley's "The Heroes" and "The Water-Babies," both with colour plates, and "The Legend of Sleepy Hollow," with drawings and colour plates by Arthur Rackham. Of these the last is the best so far as production goes. The remaining children's book is a nicely produced and illustrated story called "Blossom," which I have not read, but which is obviously suitable for little girls who are at the stage when the exercise of the newly acquired art of reading is in itself a delight.

A word must be added as to the delightful series of Christmas cards and postcards published by the British Museum. These consist of colour reproductions from early illuminated MSS. in the Museum and should appeal to all who revolt from the tyranny, at this time of year, of holly and robins.

CORRECTION.—"On a group of Early Enamels, possibly English" [PLATE I, D]. For "*St. Paul*" read "*St. Peter.*"



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# LETTERS

## " SIR HERCULES READ'S GOTHIC TAPESTRY "

SIR,—In Sir Hercules Read's tapestry (BURLINGTON MAGAZINE, November, 1928, plate facing p. 259), there occurs the very rare motive of the Virgin and St. John both kissing the extended hands of the Saviour. That motive is to be found, about 1450, in a picture by Fra Angelico, at Munich, and in that of Rogier van der Weyden, in Florence, the connexion of which is evident, but not yet accounted for. Indeed, it appears much earlier in a panel ascribed to Lorenzo Monaco, in Goethe's house at Weimar, of which I recently obtained the photograph here reproduced on p. 292.

But Lorenzo was not the inventor. The motive on the Weimar panel would be difficult to account for if the origin was not sought in French paintings of the Trinity, about 1390, such as the Malouel tondo in the Louvre and a French miniature at Gotha, which I published years ago (" *Revue Archeólogique,*" 1906, I, p. 352). The works of that glorious Parisian school of the end of the fourteenth century were diffused all over Western Europe and imitated; Fra Angelico, among others, testifies to their influence. But the figure of the Almighty was generally suppressed, though I know an instance when that of Nicodemus took its place (School of Lippi).

Yours faithfully,

S. REINACH

SIR,—The story of my Gothic tapestry told by Mr. Marillier in last month's number of' THE BURLINGTON MAGAZINE is of great interest to me. If one could believe it, there would no longer be any doubt of the German origin of the tapestry. But to my eyes and to my intelligence it entirely fails to carry conviction. Is it conceivable that Heckscher, being in possession of the two pieces, one of which bore the arms of the man for whom they were made, should have separated them, selling one to Figdor in Vienna, and sending the other as an anonymous panel to be sold at Christie's? Figdor was a very experienced collector, and certainly would have secured both pieces if he could. It seems so unlikely that Heckscher was so stupid that I can hardly believe it to have happened. That it ever did happen, I am inclined to doubt for another reason.

Until Mr. Marillier produced the photograph of the kneeling donor to illustrate his note, I had never seen it. I incline to doubt whether it has any relation to my panel. It appears to my eyes to differ greatly in style, and I can hardly conceive that the two ever formed one piece of tapestry (photographs, of course, are never the best evidence, but in this case we have nothing else).

Frau Betty Kurth is so vague and uncertain that we many dismiss her personality altogether, and I know from a better source that the Stieglitz Museum story rests on a slender foundation and is of no value.

As to the " Frankish " origin of my tapestry. I showed it to sundry South German Museum men, and they all repudiate its German origin. I claimed it as English for certain very definite and positive reasons, as well as the negative reason that it could not be assigned to any other country.

Thus, to sum up:

(1) I do not believe that the Graf von Schwarzburg piece has any relation to my panel or ever formed any part of it.

(2) As a *sequitur* Heckscher did not separate two pieces of the same tapestry.

(3) There is no duplicate of my panel in the Stieglitz Museum. Frau Kurth's photograph is from my panel.

(4) If this be so, then there is no reason why my panel should not be English, for though no English pieces of the date may be known to exist, the records show that tapestry was made.

Yours faithfully,

HERCULES READ

Mr. H. C. Marillier has read the above letter, and replies as follows: [EDITOR.]

One hesitates about arguing with a fixed opinion, but if it is permitted I should like to reply to Sir Hercules' four points:

(1) The connection of the two pieces has not been questioned before.

(2) Martin Heckscher did not divide them. They were separate in the Sax sale. He sold one piece to M. Figdor, and had the other on hand till his own sale at Christie's five years later.

(3) I have stated this already, as proof that the Read panel is the original.

(4) I should love to think that the panel is English, but can see little ground for the belief, and much against it. Dr. Kurth is a very eminent authority, and she is not so vague and uncertain as Sir Hercules makes out. She discusses the Frankish origin in some detail, and compares the technique of the panel with various others of the Nürnberg school in support of her judgment (Vol. 1, p. 176). I do not think her reasoning is to be dismissed so summarily.

## THE DURER EXHIBITION IN NUREMBURG

SIR,—While studying the catalogue of the Dürer Exhibition in Nuremberg, I noticed a confusion which should be corrected. The No. 110 of this catalogue is the *Salvator Mundi* of the Bremen Kunsthalle. The catalogue describes the picture in the following way: " Dated 1514 and signed with the monogram. Friedlaender sees in this picture inspiration of Jacopo de Barberi and dates it 1503."

It is perfectly true that in his volume on Dürer, Friedlaender speaks of a *Salvator Mundi* as follows: " The picture shows a strange soft character. With good reason one thought to fix the inspiration of Jacopo de Barberi to it and the suggestion of dating it 1503 might suit." But his text cited in the catalogue regarding No. 110 refers to quite another *Salvator Mundi,* namely, the one formerly in the Felix and later in the Fairfax Murray collections; and here is where the mistake lies. This last picture represents a Christ of less vigorous type than the one in Bremen. It is neither finished nor dated, which fact allowed Friedlaender to confirm the opinion that it was painted after Dürer's first voyage to Venice, where he may have met the " Master of the Caduceus," whose influence is strongly marked in Dürer's works after that date.

Yours faithfully,

MICHEL BENISOVITCH



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# NOTABLE WORKS OF ART NOW ON THE MARKET

THE BURLINGTON MAGAZINE (*Advertisement Supplement*)
December 1928

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# NOTABLE WORKS OF ART NOW ON THE MARKET

IT may be remembered that at this season last year we published a selected set of photographs of notable works of art in the hands of English and other dealers. Our readers appeared to enjoy studying these at the time and we are therefore repeating the scheme now. On the following pages the works of art that have been selected this year are reproduced.

Three events of the past year have further emphasized the absolute necessity of the connoisseur having at least an occasional look at the pictures offered for sale by the dealers. These events were the exhibition of antiques organized by the British Antique Dealers' Association, the " Daily Telegraph " exhibition of works of art at Olympia, and the volume of evidence published by the Royal Commission on Museums and Galleries.

These events are, of course, quite unconnected with each other, but they had this in common—that they were all instrumental in demonstrating the need of the collector and art student to get into and to keep in touch with the dealer. When one saw the two exhibitions referred to one stood amazed before such evidences of the gigantic wealth and importance of the collections of English dealers. And when one read the evidence of some of the witnesses who were examined by the Royal Commissioners, particularly that of the director of the National Gallery, one felt the hopelessness of the handicap confronting any director or body of trustees who for any reason does not know what is in the market at any given moment.

It will, we trust, be found both entertaining and instructive by our readers, who are practically all collectors, critics or museum and gallery officials, to pass in review the works of art reproduced in the following pages, which have all been selected by those who felt convinced that they were worth paying for because they were worth collecting not only for their own sakes but because money invested in their acquisition would in all probability be enhanced as the years proceed.

## ANCIENT RELIGIOUS PICTURES

PLATE 1. THE CRUCIFIXION.—If a census of religious subjects in ancient painting were to be taken it is probable that the Madonna and Child motif would be found to be the most frequent, its only rival in frequency being the Crucifixion, yet we hardly think of Tiepolo as a painter who at his most characteristic would concern himself with the Crucifixion as a subject. Yet, looking at the picture before us, we feel that anything more characteristic of Tiepolo, in arrangement, in handling and in expression could not be found. Indeed, the solemnity of the theme seems to have awakened in the artist all the creativeness of which he was capable. The composition has something of the rhythmic grandeur of a great Rubens. No single note inclined towards flippancy of effect, such as Tiepolo loved to introduce into his decorative figure compositions, jars upon the tragic yet not melodramatic spirit of the scene. The distribution of light and shade is extremely impressive, and the artist has, by a stroke of genius that defies analysis, managed to imbue the accessories with the same grandeur and solemnity. In this connection one has only to mention the magnificent breadth and impressiveness of the painting of the horse. A beast of burden, as by a miracle, has been transformed into a majestic symbol of physical force and of the inevitability of the course of man's worldly aspirations.

PLATE 2. HOLY FAMILY AND THE INFANT ST. JOHN.—This picture takes us with a violent leap from its predecessor into a realm of tranquil and contemplative beauty, such as a painter like Tiepolo was completely incapable of enjoying. There is an entire absence of anything rhetorical. The balmy atmosphere, the elegance of the flowing folds of drapery and of the rounded forms of feature and figure, the almost fairy-like delicacy of the trees and water and little ornate castles in the background, are lovely in their sweet consistency, a consistency intensified and given point by the general disposition of the forms, brought out so emphatically by the contrast introduced by the rigid upright of the column, itself broken, with an infinity of good taste, by the slender cross in the hand of the Infant St. John. This picture, apart from its intrinsic value as an important work of early Italian art, is very interesting as illustrating the curious way in which Lorenzo developed his technique. He seemed, which is unusual, to have grown less positive, more dainty and less masculine as time went on. Or to put it another way, as he grew older he tended more and more to forget the robust teaching of his master, Verrocchio, and to come increasingly under the persuasive and mysterious spell of Leonardo da Vinci.

PLATE 3. MADONNA AND CHILD WITH SAINTS.—This picture is the work of a master one does not often see nowadays. It is conceivable, of course, that he did not leave as many pictures behind as was usual with the painters of his time. But on the whole that is unlikely, because there is good reason to suppose that he lived until he was over sixty, so that, supposing him to have enjoyed normal health, the products of his brush would probably have been fairly numerous. The Borghese Palace and the Berlin Gallery both possess admirable examples, and it is not at all unlikely that in the future others will turn up. There were three painters all bearing the name Bonifazio. The first and best known is usually referred to as Bonifazio Veronese. The

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author of the present picture is the second, who is believed to have been the former artist's pupil, though that is not certain and has been disputed. The third was a much more obscure painter. Veneziano Bonifazio died in Venice in 1553. The picture before us is distinguished by quite unusual amplitude of design and by the greatest possible dignity of spirit. It will be seen from it, too, that the artist must have been a singularly good portraitist. The faces of the various characters included are depicted in such a way as strongly to suggest that the author was a close and learned student of the art of transcribing the human features and expressing the individual sitter's character. To students of Venetian painting and to art scholars in general a study of this work is exceedingly enlightening.

PLATE 4. THE HOLY FAMILY.—It is superfluous at this time of day to remark that unknown or little-known puctures by Dürer are excessively rare. Yet this one that very few people indeed have seen now comes before our notice. It is signed and dated with the monogram and has this inscription :—

ALBERTUS DURER
NORENBERGENSIS
FACIEBAT POST
VIRGINIS PARTUM
1509.

The picture was discussed by Dr. Friedländer in "Kunst und Künstler," as well as by Dr. von Bode. Its history, we are informed by its present owner, is as follows: While staying in Antwerp in 1521 Ruy Fernandez de Almadas (1537-8), French ambassador to Joâo III of Portugal, bought it with a picture of St. Jerome direct from Dürer. Until 1878 both pictures remained in the family of Des Almadas de la Casa da India. After the death of the last member of that family, the Lisbon museum inherited the St. Jerome. The Holy Family disappeared until 1916, when it reappeared in Portgual and came into the possession, first of Dr. Paul von Schwabach, and afterwards into that of its present owner. It is superfluous to discuss its merits. These speak for themselves, but it is interesting to note that Dr. Friedländer writes in the most enthusiastic way of its fine style of preservation.

## PORTRAITS, ETC.

PLATE 5. HENRI III.—This extraordinary portrait came from the collection of the Duke of Buckingham, at Stowe. It bears the legend on the top right-hand corner, "Henry III Roy de France et de Pologne." At first glance it immediately suggests the hand of Clouet, with whose influence and school it is clearly related very closely. The picture measures as much as 44½ inches by 35½ inches, but has much of the character we associate with a greatly smaller work, even with a miniature. That is to say, the main areas, such notably as the black clothing and the background, are laid in with unrelieved flatness, while the details are extremely elaborate and meticulously painted. Consequently it produces an odd effect on the eye, as if the observer were looking at it through the wrong end of a telescope. We do not remember ever to have seen a painting quite like it. What is very unusual also is the singular shrewdness with which the artist has contrived to portray his royal sitter's face. The characterization is searching to such an extent as to produce an effect almost of caricature. The condition is so good that one can study every detail almost as if it had been painted in recent times.

PLATE 6. GABRIEL DE SALAMANCA, COUNT OF ORTENBURG.—This magnificent example of Mabuse's art comes from the collection of the Count of Montbrison, in the Château St. Roche, and from that of Mr. Charles Leon Cardon, of Brussels. It was exhibited at Charleroi in 1911 and at Brussels in 1913, and it was described and reproduced in "Les Primitifs Flamands," by Fierens-Gevaert. There is an inscription on the badge sewn on the hat, reading as follows: "A qui par trop embrace en vain ses bras lasse," and there is the date 1534. Gabriel de Salamanca went to England in 1527 to negotiate a loan with Cardinal Wolsey, and on that occasion he was received in audience with Henry VIII. It will be observed from the reproduction that in one notable respect the picture is indeed a masterpiece—it is superbly drawn, down to the minutest detail; and it is notable that, unlike the case of minor paintings of this or any other period, the most difficult passages to draw are the most brilliant. Draughtsmanship could hardly go further than in such passages as the mouth, the beard and the hands. The whole is an extraordinarily sensitive work.

PLATE 7. MRS. PEARSON.—This picture is from the middle period of Hoppner and as such is one of the most distinguished examples extant. It has all the graciousness of which the artist was capable and at the same time that intimacy and domesticity of spirit that we find pre-eminently in eighteenth-century English portrait painting. One feels oneself actually in the presence of the charming sitter in a way that never occurs in the case of, say, a French portrait of the same period. Mrs. Pearson, we are told, was named in full Jane Elizabeth Matilda, and was a daughter of Lieut.-Col. G. P. Hooke, of Bramshott, Surrey, was born at Barwell, Leicestershire, in 1784, was married in 1802, eight years before the artist's death, to John Pearson, of Tettenhall Wood, Staffordshire, who was Advocate-General of Bengal from 1824 to 1840. Mrs. Pearson survived until 1833 and died at Long Ashton, Clifton, Bristol. The picture comes from the collection of Captain J. H. Pearson, of Market Harborough, the sitter's grandson, and was exhibited at the Guildhall in 1902 and at the Franco-British Exhibition in 1908.

PLATE 8. A VENETIAN SENATOR.—Of late years

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art scholars have given their minds with ever-increasing diligence to the study of Venetian painting and no artist of that school has gained or has deserved greater attention than Jacopo Rubusti il Tintoretto. It is probable that we moderns have developed a keener flair for portraits than for any other type of pictorial art; and in that sphere the name of "the little dyer" is one to conjure with. His portraits of men especially are unexampled in vigour, breadth, and what might be described as psychological import; and his colour is often as fine as anything in the Venetian school, which is to say in the schools of Europe. Here we see him depicting a subject exactly after his own heart, an obviously intellectual aristocrat, such as only Venice knew—at his ease with the world, able, cultivated, eminently successful, and therefore, to Tintoretto, intensely interesting as a study. The art of portraiture could hardly go further than this, one feels. There are several passages that are miracles of craftsmanship, such, for example, as the curtain in the upper right-hand corner.

PLATE 9. QUEEN ANNE, OF HUNGARY.—As time goes on there is a strong tendency to depart from the established habit of confining serious study to a few of the great European schools of pictorial art, such as Holland, Italy and Flanders. Increasingly we hear of elaborate publications dealing with what are admittedly the lesser schools, but schools that on occasion astonish us by their brilliance. Of these one of the most important is the Tyrolese. The picture reproduced on PLATE 9 is a very notable example of what the early Tyrolese painters could achieve. In it the artist, Hans Maler von Schwaz, reveals himself as a portraitist, draughtsman and, above all, as a decorative artist of no mean order; so that one feels that the art of Tyrol is well worth wider study than it at present enjoys. It represents Anne of Hungary, wife of King Ferdinand I, and we are told that it was painted in the year 1520. It is typical of that period that the artist has made a great deal of the elaborate costume of his time, fitting the details into his general scheme with a great deal of imagination and ingenuity.

PLATE 10. PORTRAIT OF A BOY.—This little portrait reminds us that Gerard Dou had, as an artist, a distinctly Gallic strain somewhere within him. On occasions such as that on which he painted this picture he reveals himself as an artist of great sensitiveness of spirit and of exceeding finesse in a technical sense. The placing of the head within the rectangle of the panel is as well done as anything he ever touched. We are informed that another portrait of the same boy, when rather younger, hangs in the Van den Berg van Heemstede collection at the Hague.

PLATE 11. PORTRAIT OF MR. POWELL.—Here we have Thomas Gainsborough, to all intents and purposes, at his best. He has an eminently sympathetic subject who must have come to him at the very height of his powers. It is not painted in his grand manner, that admittedly could sometimes be a little boring. We feel in this case that he was not painting for power or prestige nor for money, but to satisfy his mind and eye. The swift, expressive brushwork applied to so dignified a theme is altogether delightful.

PLATE 12. PETER AND JAMES ROMNEY.—This double portrait is, of course, intensely interesting as a biographical document. It was painted about 1766 by George Romney and exhibited by the artist in that year as 'A Conversation," in the Free Society of Artists' Exhibition. It reappeared at the British Institution in 1862, and again at Christie's in 1895. After being cleaned it was once more put up at the same auction room in 1895, and was acquired two years later by M. Dmitri Benvendorf. The portraits, of course, depict the artist's brothers. He has posed them most characteristically. There is something in the pose of the seated brother (we are not sure whether he be Peter or James) that recalls curiously not only the art but the life of the English eighteenth century. A lounging ease was then affected by all well-bred persons, at any rate by all males, and art went hand in hand with life. The eminent gentility of the scene takes us right back to the days when Romney and his friends lived and moved and had their being.

PLATE 13 and 14. TWO SCENES OF THE GRAND CANAL, VENICE.—Of all artists who might be legitimately described as topographical, Canaletto no doubt is the best and the most celebrated. He was a brilliant painter and draughtsman, who was ever most at his ease when depicting the handiwork of man, of artists and craftsmen in other materials than those he made use of. He is never so delightful as when he gives his mind to describing in paint the intricacies of carving on the marbled palaces and glittering towers of his beloved Venice. He invented a series of formulæ for those which he mastered with such inimitable skill that the word formula almost sounds like an insult. Here, in these two pictures, we have him at his best and brightest, in love with the stones of Venice to such a degree that the sea and the sky, and the very people in the boats, become less significant. They are but accessories. In his eyes it is the Campanile and the Doges' Palace that matter; all else in the scene before him is less significant. Canaletto's art had, like other people's, its limitations, but up to its own self-determined zenith it is, humanly speaking, perfect.

PLATE 15. THE CRUTTENDEN CHILDREN.—It is a pleasant and well-tried custom to embody in any description of an English eighteenth-century portrait some note upon the sitter or sitters, so we may be

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allowed to say in respect of this notable Reynolds group that the three children were those of Edward Holden Cruttenden, who was a director of the old East India Company, and who died in the year 1771. The father's office accounts for the presence in the group of the Indian girl or Ayah, who, we are told, was instrumental in saving her charges from the Black Hole of Calcutta. The owner informs us that the father being killed and the mother dying, the ayah drugged the children, placed them in a hamper, and having got them to a place of safety, brought them to England. Their romantic adventures roused great interest and they were painted by both Reynolds and Gainsborough. The elder daughter, Elizabeth, married, January 27, 1774, Charles Purvis, of Darsham, Suffolk, High Sheriff for that county in 1794. He died at Bath, March 25, 1816. The children of the two sisters married; the son of Mrs. Purvis to the daughter of her sister. Their representatives are three Misses Purvis.

PLATE 16. ST. MICHAEL AND THE DRAGON.—Of late years those English collectors who have always been specially interested in Primitive paintings have turned their minds with eagerness in two directions —towards Spain and towards England itself. The renewed interest in the early Spanish pictures dates from the great exhibition of Spanish art at Burlington House, when such masterpieces as the set of panels in the Lady Lever Art Gallery, Port Sunlight, were widely admired. Early Spanish panels of the type of the St. Michael, here reproduced, are, of course, very rare. And it is just their rarity that makes them so difficult to identify. There is always, or nearly always, an element of doubt as to the actual provenance of such things. Some students of early Spanish painting might well believe this particular panel to be a product of Catalonia, having Bermejo in mind. But the most learned authorities conclude that it derives from the Valencian school of the fifteenth century. In any case it is a most precious acquisition to our knowledge of early Spanish art, and will contribute ultimately to the goal in front of all those interested in the subject—the collection of a corpus of Spanish primitive paintings, comparable, if not in quality or quantity, at any rate in every other sort of significance with that so splendidly assembled by the students of Italian and Flemish primitives.

## LANDSCAPES, ETC.

PLATE 17. LANDSCAPE.—Our first landscape is by one who was among the greatest landscape painters of all time—by one who, one continually regrets, painted far too few impressions of the scenery of his native land. The attribution to Rembrandt is so obvious that it would be merely tedious to quote the written "opinions" of the great authorities. It is sufficient to say that Waagen, Bode, Michel and de Groot all agree about the authorship. It has, in addition, had a long and impressive history, for it was exhibited at the British Institution in 1837 and 1843, at the Royal Academy in 1889 and 1899, at the New Gallery in 1889, and at the Burlington Fine Arts Club in 1912, and it also appeared at the Rembrandt Exhibition in Amsterdam in 1898. It was sold at the Thomas Baring Sale in London in 1848 and afterwards at the Woodburn sale in 1854, when it was purchased by Nieuwenhuys. The picture stands apart from the landscapes of other painters, whether Dutch or of other nationality, because it materializes as only, or almost only, the landscapes of Rembrandt do, a poetical vision of an ordinary stretch of field and ordinary vista of sky. There is something, one might say, Shakespearian in this transformation of a commonplace scene into the realm of the spirit.

PLATE 18. LANDSCAPE IN A STORM.—If Rembrandt was the grandest visualiser of Netherlandish landscape, Ruisdael, with Rubens, was the greatest and most impressive. Here we see him at his most intimate; responding to the mood of a moment, as our own Gainsborough was wont to do, especially in his early days. To anybody to whom the personality of Ruisdael appeals, this picture will be very precious, for it gives us a glimpse into his heart. The picture might almost be called, but for its date, Impressionistic. It is a rapid summary of a number of impressions made upon the mind of the painter as he stood on some eminence and looked down over a well-known scene while the more terrible forces of nature were at work. The dash and brilliance of the technique are apparent even in the reproduction.

PLATE 19. SKATING SCENE.—This is one of the most typically Dutch pictures in landscape that it would be possible to conceive. It has all the movement and intimacy that one expects from Aart van Neer, and is, looking at it with the eyes of the general art historian, a distinct curiosity. What is particularly striking is the static effect of the building the trees, the ice and the motionless sky, as contrasted with the little figures buzzing, as it were, like bees. The Dutch painters always like to emphasize the insignificance of human life, whether through symbolism of this order or through humorous allusion. On purely æsthetic grounds the composition will appeal strongly to all lovers of Aart van Neer.

PLATE 20. LA FORET DE CAPRAROLE.—Every year that passes brings with it an increasing interest in the fascinating study of the relationship of French to English painting. It is impossible here to develop the notion. Suffice it to mention the significant names of Gainsborough and Bonington, emanating from this side of the Channel. The time will shortly come when a

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complete study of this whole subject must be attempted, and in that attempt there is no sort of doubt that the name of Hubert Robert will be, if not supreme, at least very prominent. In a sense he is singularly English. The sentiment of the picture here reproduced corresponds with startling closeness to that which informs the whole sequence of latter-day English landscape painting. Yet there is a difference; for Robert undoubtedly knew far better than our landscapists how to endow his vision with a quality of elegance. Nature with him was an excuse for an effective composition. He thought, as he painted, more closely about his canvas than of the scene before him; so that as he worked he elaborated something that had a universal character such as would be sure to appeal to the art lover throughout the ages, even if the nature lover might alter his point of view.

PLATE 21. INTERIOR OF AMIENS CATHEDRAL.—We take it as a particular privilege to publish this picture. Unfortunately space does not permit us to develop the argument which its discovery deserves (for we understand it to be newly discovered and unpublished). It constitutes one more link in the chain connecting English and French art. Of that chain Bonington, we see more and more clearly, was a very important link. And here we have him actually at work in France, painting a large picture of one of the masterpieces of French architecture. A study of the orginal shows that the English master went to the utmost pains in order to transcribe the scene presented by the interior of Amiens Cathedral with the greatest possible accuracy and æsthetic appreciativeness. Nothing we have seen from the brush of Bonington throws quite such a clear and steady light on his habit and quality as an artist. We think of him as tending towards Impressionism, as a depictor in somewhat vague terms of unidentifiable foreshores, seen rather in a Turneresque glamour; but here the craftsman is far more in evidence. It is as if we had a peep into the most intimate corner of his studio, a corner in which he elaborated theories and experimented with his own private conceptions.

## FIGURES, ETC.

PLATE 22. STUDY OF ONE OF THE FIGURES FOR "BARQUE DES MORTS."—The merest beginner in the study of modern painting would instantly recognize this picture, even by referring only to the reproduction, as an authentic and characteristic work by Delacroix. It has all his verve and turbulence of brushwork, all his passion of conception and all his brilliance of utterance. The modelling of the torso is no doubt the more or less direct outcome of an exceptionally intelligent and critical study of Rubens, such as Delacroix is well known to have achieved. It has an element of exaggeration and even of distortion that Rubens, van Dyck, Jordaens and the other members of that great assembly would hardly have permitted themselves, but the emphasis is all in accord with the temperament of Delacroix. The picture is of course a study for the great "Barque des Morts," in the Louvre, but it is in some ways better than the corresponding figure in that highly melodramatic composition. The pigment is at once more vigorously and more subtly manipulated and there is a tension and a conviction that might almost be said to be unsurpassed in the work even of this master.

PLATE 23. THE BALCONY.—Nowadays it is very difficult indeed to find authentic pictures by Berthe Morisot. So much so that the amateur should be warned against the danger of being offered "fakes," several of which, very cleverly done, up to a point, have recently been seen in London. This particular example is beyond all shadow of doubt authentic. It stands not only for Berthe Morisot but for her time. It has the strange wayward note, depending largely on an exquisite use of greys, with which we in England have grown familiar through the art of J. M. Whistler. The observer will notice too the sensitive, almost frail handling of the iron railings, introduced in just the same way as Matisse has introduced a similar motif.

PLATE 24. A SLEEPING BABY.—This work by Ochtervelt stands as a link between Netherlandish and French pictorial art. It is entirely Northern in most ways and quite typical of its author, but a certain grace and elegance is present such as we do not readily associate with the most characteristic Netherlandish painting. The theme itself is domestic, but its domesticity contains no element of that intimacy that in Dutch art so often overflowed its banks and became either ribald or garrulous. It has a note of quietism all its own, and in that respect is very closely related to the art of Vermeer of Delft, than whom no painter was more refined or reserved.

PLATE 25. LA BELLE IRLANDAISE.—One is not sure whether at first glance this picture will suggest either the hand of Gustave Courbet or the characteristics of the typical Irish colleen. But there is no reason to question the title or to doubt the attribution. Though it is an unusual Courbet, an examination of it in detail will lead the observer straight to the studio of Courbet. No one else could have painted it, he will conclude, if he examines the technique with any care; not to mention the indisputable signature. It should be in a British collection, for it is the most Anglicised Courbet imaginable. We feel that when he painted it he was breathing the same

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air as Millais. The brilliance of some passages, such as the Rubensesque left hand, are remarkable.

PLATE 26. MONTMARTRE.—During the last year or two there has been a marked increase in the appreciation, in France, here and in America, of the work of the unfortunate genius who painted this picture. It is now widely realized that Maurice Utrillo was something more than a minor member of that school of painters which during and since the war has given rise to so much æsthetical and other art criticism. Suffice it to say that this particular example is one of the most satisfying things he ever painted. It has all his characteristic simplicity, which faintly recalls the equally unfortunate van Gogh, and it has at the same time a delightful frankness of statement and completion of vision. Before it one feels that the artist accomplished exactly what he set out to accomplish, which is one of the great tests of a successful work of art.

## INTERIOR DECORATIONS

PLATE 27. THE FEAST.—The history of wall coverings is a surprisingly long and complicated one, but it is safe to say that in any account of it the tapestry wall decoration would as a matter of course be given first place. Man never devised any movable object with which to cover a bare wall as perfectly adapted to its purpose as is the tapestry; and no artists or designers of interiors have appreciated the possibilities of these textiles better than the French did. We instinctively look to the Paris of the days of Louis XV for the finest and most characteristic products of this order. Le Prince was a born tapestry designer. He had all the fanciful imagery needed to invent something that would have that festive note inseparable at that time from the wall decoration of a great house or pubilc institution; and his almost uncanny skill was of such an order that it could be readily translated into another and more mechanical medium. The Beauvais tapestry here illustrated is perfect of its kind. It appeals in subject, paradoxically enough, to the modern mind, largely because it transports us in imagination away from our everyday interests and into a realm beyond our actual experience.

PLATE 28 and 29. A SEVENTEENTH CENTURY ROOM.—This exquisite room represents the very height of achievement in English interior decoration. The panelling is in pinewood and the ceiling in plaster upon wood. The upper illustration shows of course only a single panel in the ceiling, but is sufficient to indicate the style and quality of the whole. It is undoubtedly one of the most dignified and graceful English rooms extant. The room comes from 25 Spital Square, Spitalfields. The owners inform us that it was built between 1660 and 1680. The house occupied by the Earls of Leicester's retainer and is assumed to have been occupied by the Earl himself when visiting London privately. The present Bishopsgate School is built upon the site of the Earl of Leicester's house. The lavishness of the interior of No. 25 and the heavy expenditure on ceiling and panelling represent the exalted character of the persons who used the habitation. It is presumed that the house was later occupied by the Merchant Silk Princes of the Spitalfield weavers of that time.

PLATE 30. ST. ANNE INSTRUCTING THE VIRGIN MARY.—This work belongs to one of the most exalted periods in the whole history of Sculpture—to France of the early fourteenth century. It derives from l'Isle de France, and as such is of peculiar interest to every scholar and historian. So far as subject-matter is concerned, such double statues of the period and of the preceding century nearly always depicted the Virgin and Child. This particular one, however, has the much rarer subject of St. Anne and the Virgin Mary. The sculpture has all the simplicity and dignity so deeply appreciated by the best modern collectors. The more exaggerated types of Gothic grotesquery were tending by the time it was created to be replaced by sculptures of a broader treatment. There was less tendency to entertain the eye and more to satisfy the contemplative mind, with a consequent movement towards generalization and amplification, and a growing dislike of any connection between technical elaboration and the spirit of religion. The statue was once in polychrome and traces of pigment still remain in the recesses of some of the deeper folds of the drapery. The owners inform us that when the statue was in the hands of a previous owner, M. Houé of Toulouse, a plaster cast was taken for presentation to the French nation and is now in the keeping of the Trocadero Museum, Paris.

## MISCELLANEOUS PIECES

PLATE 31. A BODHISATTVA.—The more one studies the pictorial art of Old China the more one is astonished by its variety and richness of sentiment and of emotional content. But what is particularly remarkable about it is that those qualities are invariably associated with a magnificence of formal design such as probably no other community of artists ever achieved. In our Western art we have hints of this latter quality. One thinks of Michelangelo, of Poussin and, in our own day, of Whistler. These artists, like all the great Chinese painters, continually sought so to space out the rectangle represented by canvas or panel or plaster, as to produce an effect which, quite apart from the interest aroused by the subject illustrated, would delight the eye. The particular painting here reproduced has all the quali-

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ties characteristic of Chinese pictorial art at its best, and, moreover, it derives from one of the greatest of all periods, that of the Northern Sung dynasty. Such pictures are very rare indeed and it is gratifying to be able to add this fine work to the list of extant examples.

PLATE 32. PERSIAN SCULPTURE.—It is very remarkable to consider before this beautiful work, how entirely the spirit of a culture may be embodied in a work of art. The mind may contemplate the art and life of age after age and country after country in search for anything like this particular work, but in vain; the spirit of Persia and of Persia alone is here discernible. The general geometrical arrangement of the head, the features and the torso, and the rather deliberate decoration of these with a purely superficial ornament having nothing whatever to do with the main structure are typical. The taste exhibited by the artist of this individual work is far more apparent than is usually the case in the plastic work even of Persia.

PLATE 33. PORCELLANEOUS VASE.—Here we have a beaker-shaped vase of a type well known to our great collectors of Chinese ceramics. The general form is in itself finely contrived, and that form is, as was usual, in the vases of the Ming dynasty, embellished by two handles, in this instance modelled in the shape of two conventionalized lily sprays, while on the surface there is an exceedingly graceful design in relief of chrysanthemum flowers and foliage. These are delicately outlined in threads of clay and are filled with turquoise and neutral glaze on a light aubergine ground.

PLATE 34. BRONZE OX.—No sculptors ever managed to combine forceful design with close truth to nature so successfully as did the early Italians; and that particular sort of sculptural art was quite at its best in the Italian quattrocento. This model in bronze of a young bull is a most excellent example of its kind. As a depiction of a bull it is as alive and as intimate as one of the famous bulls of Paul Potter, and the artist has been wonderfully successful in using the pose, with stepping hoofs and lowered head, as decoration. He has managed wonderfully well to keep the two ideas alluded to in his mind at the same time while he conceived his motif and actually executed his work.

PLATE 35. ARTIST'S WATER POT.—The little object here depicted reminds us once again that for the ancient Chinese, art was not a thing apart from life but a thing that entered into man's daily occupations. To us nowadays a water pot or an ink well is hardly regarded as a work of art, but to the Chinese the design of such objects was a matter of the first concern to the designer. Here we see the raw material allowed to retain all its natural beauty but the form is moulded with an infinity of good taste and feeling for surface quality, so that even to modern eyes the thing appears at once as a precious work of art, having a strong æsthetic appeal.

PLATE 36. TWO MASQUERADERS.—These two delightful creatures are component parts of a collection of no fewer than eight figures of masqueraders. They are respectively a piper and a fiddler. Their companions are each employed in some similar manner. We are informed by the owners that a Jubilee Masquerade was given in the Ranelagh Gardens on May 24th, 1759, the birthday of George Frederick, Prince of Wales. The scene as depicted by Maurer contains several costumes resembling these figures: (A) Hurdy-Gurdy Player, (B) Vivandière, (C) Nymph, (D) Piper, (E) French Princess, (F) Fiddler, (G) Jester, (H) Skirt Dancer. (D) is a man with black hat and yellow hood, wrapped in a pale-green cloak and pink-red breeches. His lantern is pale blue, and his pipe of gold. (F) is the Fiddler and has a red hat and lilac coat, a purple tunic and blue breeches, white stockings, and pale-yellow shoes. Both are gold anchor mark and both come from the far-famed Salting collection.

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THE CRUCIFIXION, by Giovanni Battista Tiepolo. Canvas, 34¾ inches by 31¼ inches. The property of Messrs. M. Knoedler & Co., 15 Old Bond Street, London, W.1

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PLATE 2

HOLY FAMILY AND THE INFANT ST. JOHN, by Lorenzo di Credi. Panel, diameter 36⅝ inches. The property of Messrs. Dr. Benedict & Co., G.m.b.H., Friedrich-Ebertstrasse 2/3, Berlin

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MADONNA AND CHILD WITH SAINTS, by Veneziano Bonifazio. Canvas, 42½ inches by 63 inches. The property of Messrs. Spink & Son, Ltd., 5, 6 & 7 King Street, St. James's, London, S.W.1

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PLATE 4

HOLY FAMILY, by Albrecht Dürer. Panel, 12¼ inches by 15 inches. The property of Messrs. Bachstitz, G.m.b.H., Bellevuestrasse 6a, Berlin, W.9

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HENRI III, French School, Sixteenth-century. Panel 44½ inches by 35½ inches. The property of Mr. Max Rothschild, The Sackville Gallery, 28 Sackville Street, London, W.1

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GABRIEL DE SALAMANCA, COUNT OF ORTENBURG, Finance Minister of Ferdinand I, by Jean Gossaert (Mabuse). Canvas, 25½ inches by 20 inches. The property of the F. Kleinberger Galleries, 12 East 54th Street, New York

PLATE 7

MRS. PEARSON, by John Hoppner, R.A. Canvas, 30 inches by 25 inches. The property of Messrs. Thomas Agnew & Sons, 43 Old Bond Street, London, W. 1

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QUEEN ANNE, wife of Ferdinand I of Hungary, by Hans Maler of Schwaz. Panel, 20 inches by $14\frac{7}{8}$ inches. The property of Messrs. Böhler of Munich, Berlin, Lucerne, and New York

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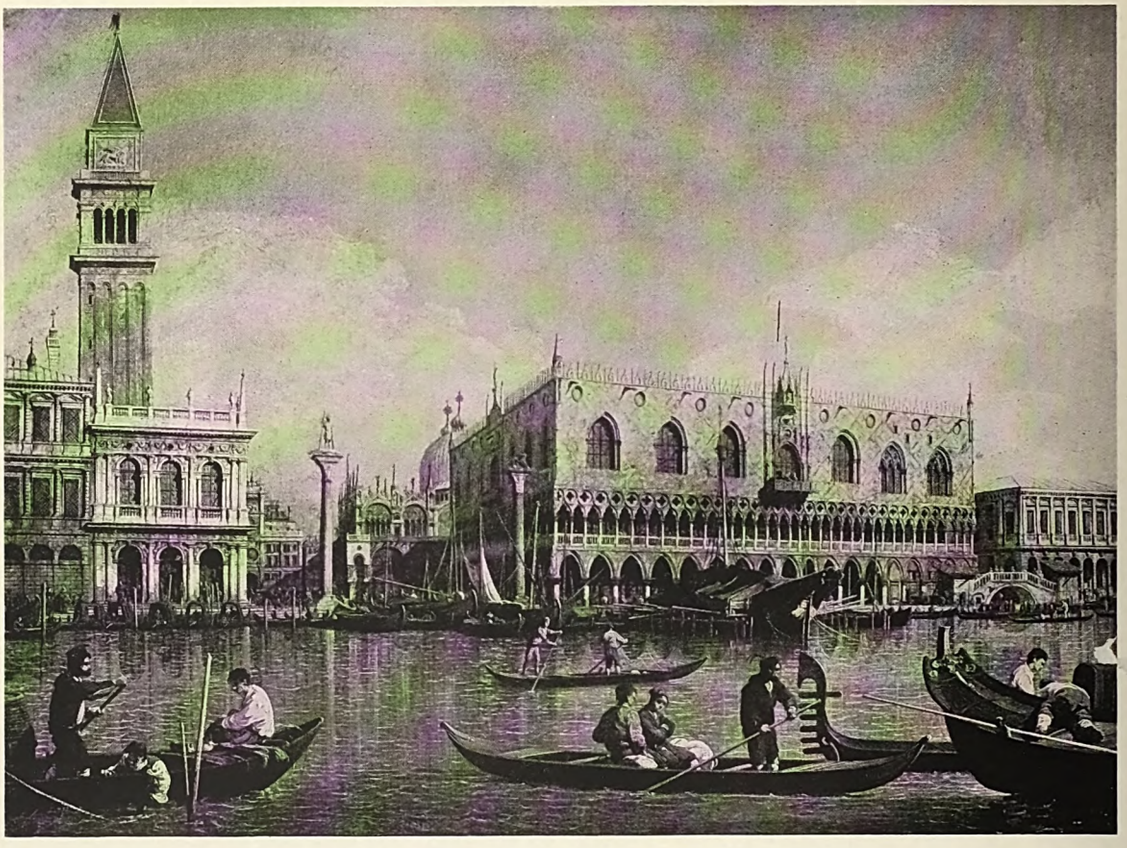

SCENES ON THE GRAND CANAL, VENICE, by Antonio Canaletto. Canvas, 27½ inches by 21 inches. The property of Mr. G. Bellesi, The Italian Art Gallery, 174 New Bond Street, London, W.1

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PLATE 15

THE CRUTTENDEN CHILDREN, by Sir Joshua Reynolds, P.R.A. Canvas, 71¼ inches by 66¼ inches. The property of Messrs. Leggatt Brothers, 30 St. James's Street, London, S.W.1

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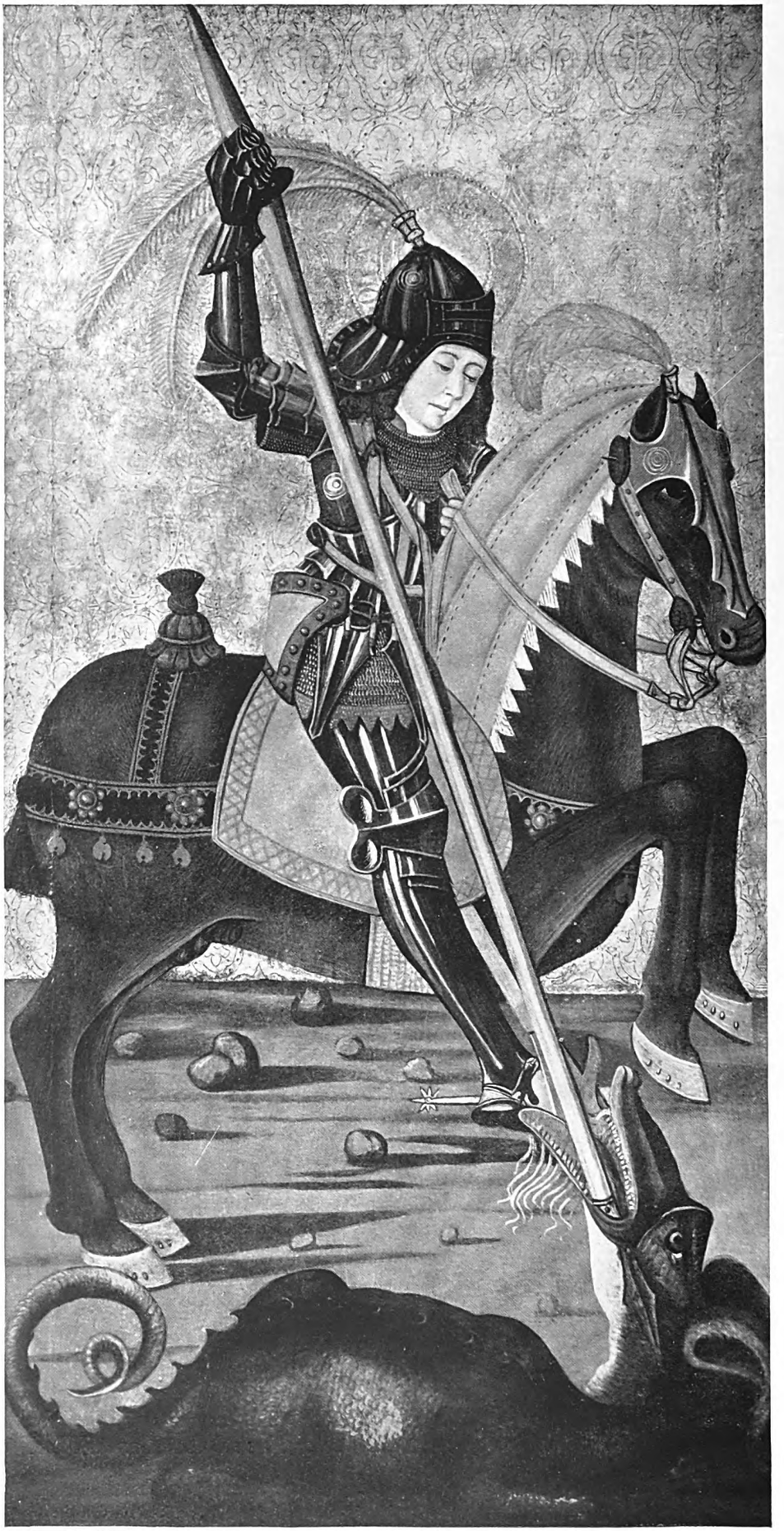

ST. MICHAEL AND THE DRAGON. Valencian School, fifteenth-century. Panel, 44½ inches by 22½ inches. The property of **The Independent Gallery, 7A Grafton Street, London, W.1**

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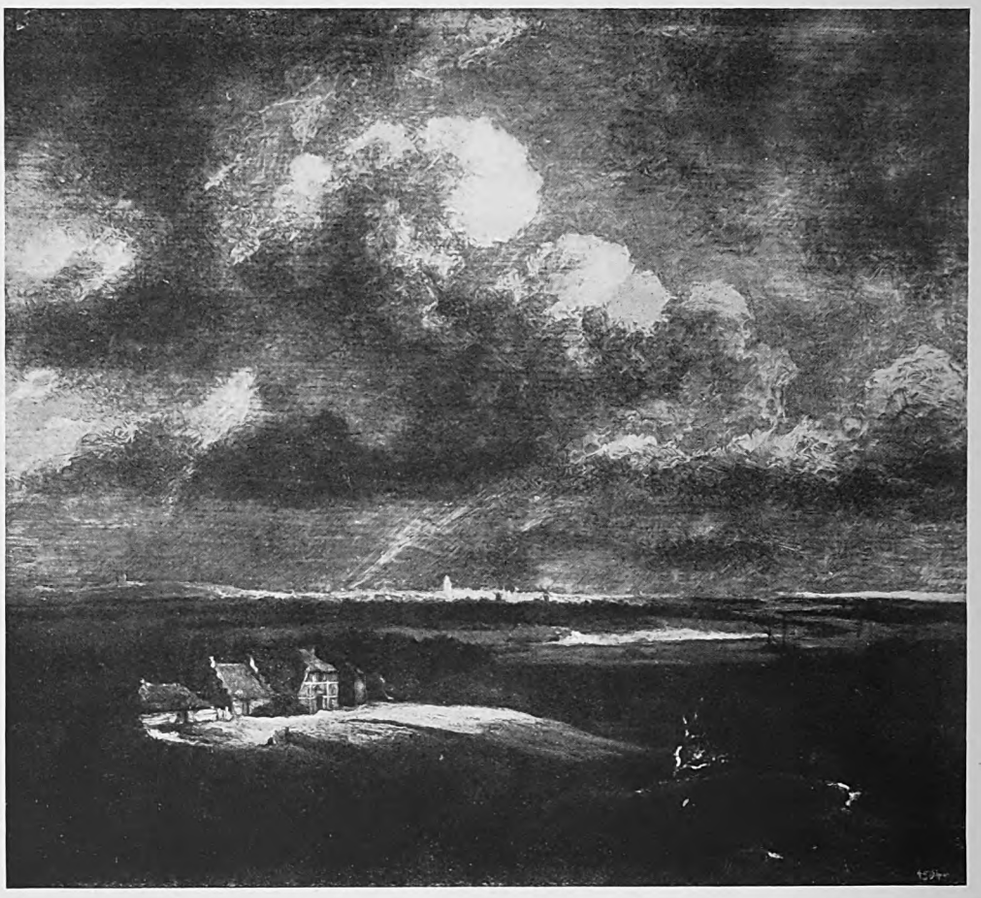
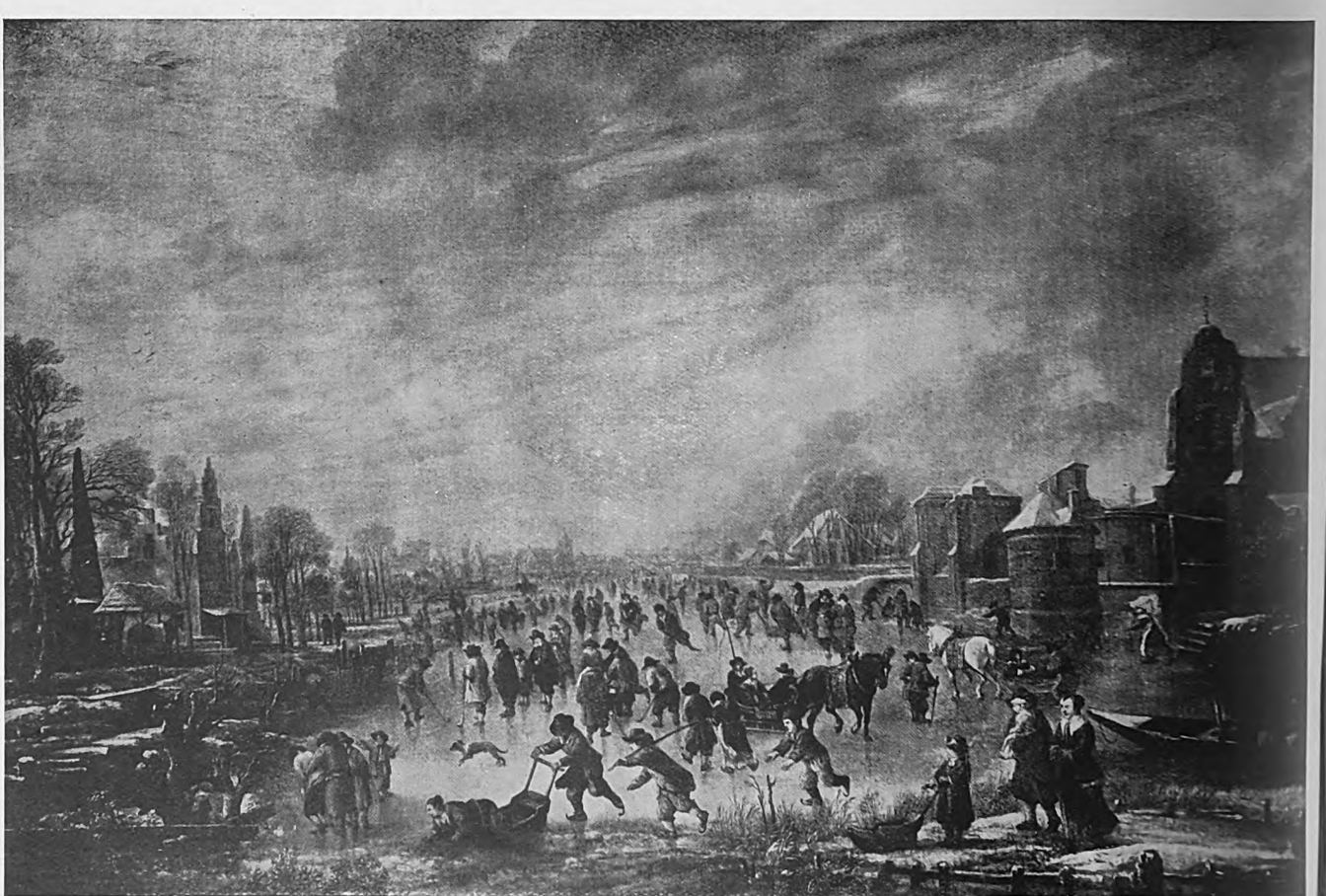
LANDSCAPE, by Rembrandt van Ryn. Panel, $8\frac{1}{2}$ inches by $11\frac{1}{2}$ inches. The property of Mr. Paul Bottenwieser, 5 Bellevuestrasse, Berlin

PLATE 18



LANDSCAPE IN A STORM, by Jacob I. Ruisdael. Panel, $10\frac{1}{2}$ inches by $11\frac{1}{4}$ inches. The property of Mr. Fritz Rothmann, Victoria-strasse 2, Berlin, W.10

PLATE 19



SKATING SCENE, by Aart van Neer. Canvas, $28\frac{1}{2}$ inches by 43 inches. The property of Messrs. J. Leger & Son, 13 Duke Street, St. James's, London, S.W.1

"LA FORÊT DE CAPRAROLE," by Hubert Robert. Canvas, 65 inches by 39½ inches. The property of Messrs. Wildenstein & Co. Inc., 647 Fifth Avenue. New York, and 57 rue La Boëtie, Paris

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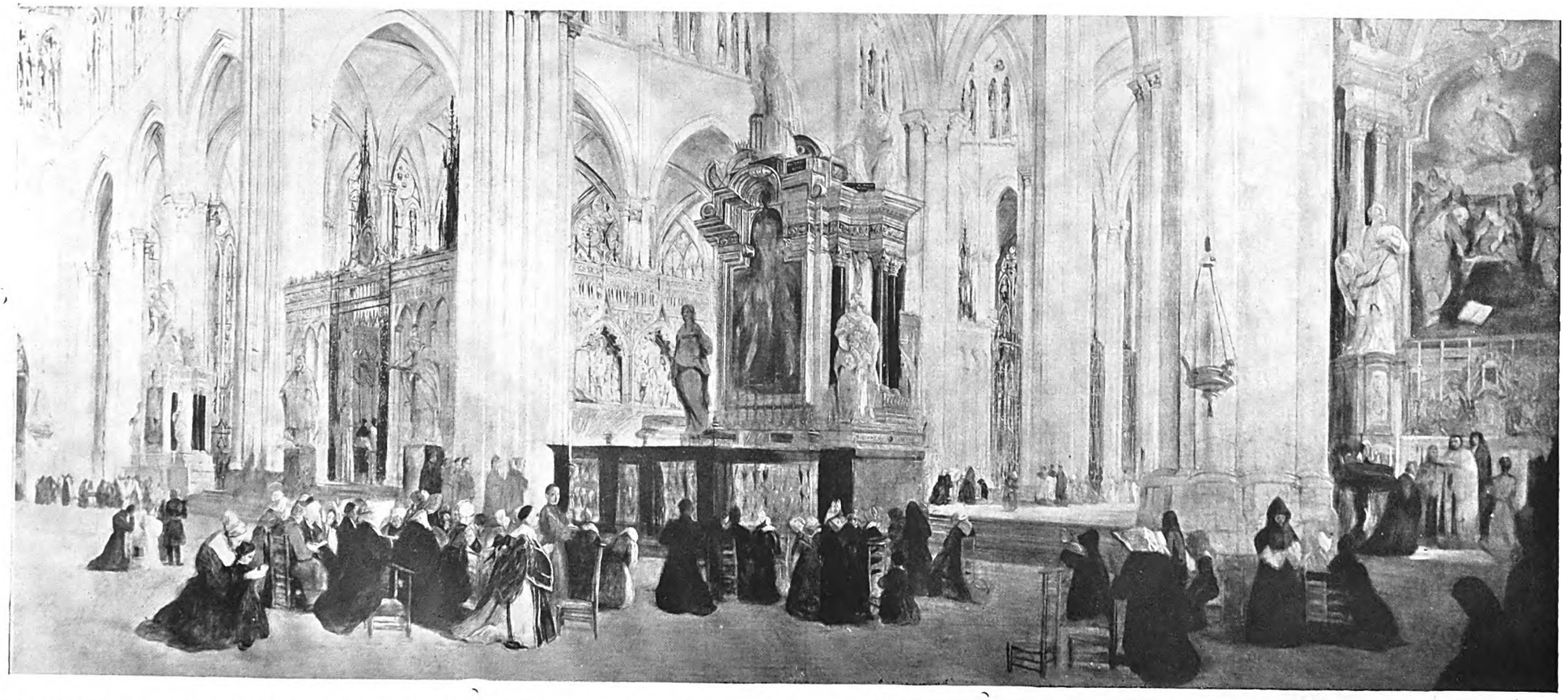
PLATE 21



INTERIOR OF AMIENS CATHEDRAL, by R. P. Bonington. Canvas, 29 inches by 55 inches. The property of Mr. W. B. Paterson, 5 Old Bond Street, London, W.1.

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STUDY OF ONE OF THE FIGURES FOR "BARQUE DES MORTS," by Eugene Delacroix. (signed). Canvas, 27 inches by 37 inches. The property of Messrs. Savile Gallery, Ltd., 7 Stratford Place, London, W.1

PLATE 23

THE BALCONY, by Berthe Morisot. Canvas, 24 inches by 19½ inches. The property of The Leicester Galleries, Leicester Square, London, W.C.2

PLATE 24

A SLEEPING BABY, by J. Ochtervelt. Canvas, 25 inches by 20½ inches. The property of Messrs. Arthur Tooth & Sons, Ltd., 155 New Bond Street, London, W.1

PLATE 25

"LA BELLE IRLANDAISE," by Gustave Courbet. Canvas, 21¼ inches by 25¼ inches. The property of Messrs. Alex. Reid & Lefèvre, Ltd., 1A King Street, St. James's, London, S.W.1

PLATE 26

MONTMARTRE: LA RUE DU MONT CENIS, by Maurice Utrillo. Canvas, 21¼ inches by 28¾ inches. The property of Messrs. Alex. Reid & Lefèvre, Ltd., 1A King Street, St. James's, London, S.W.1

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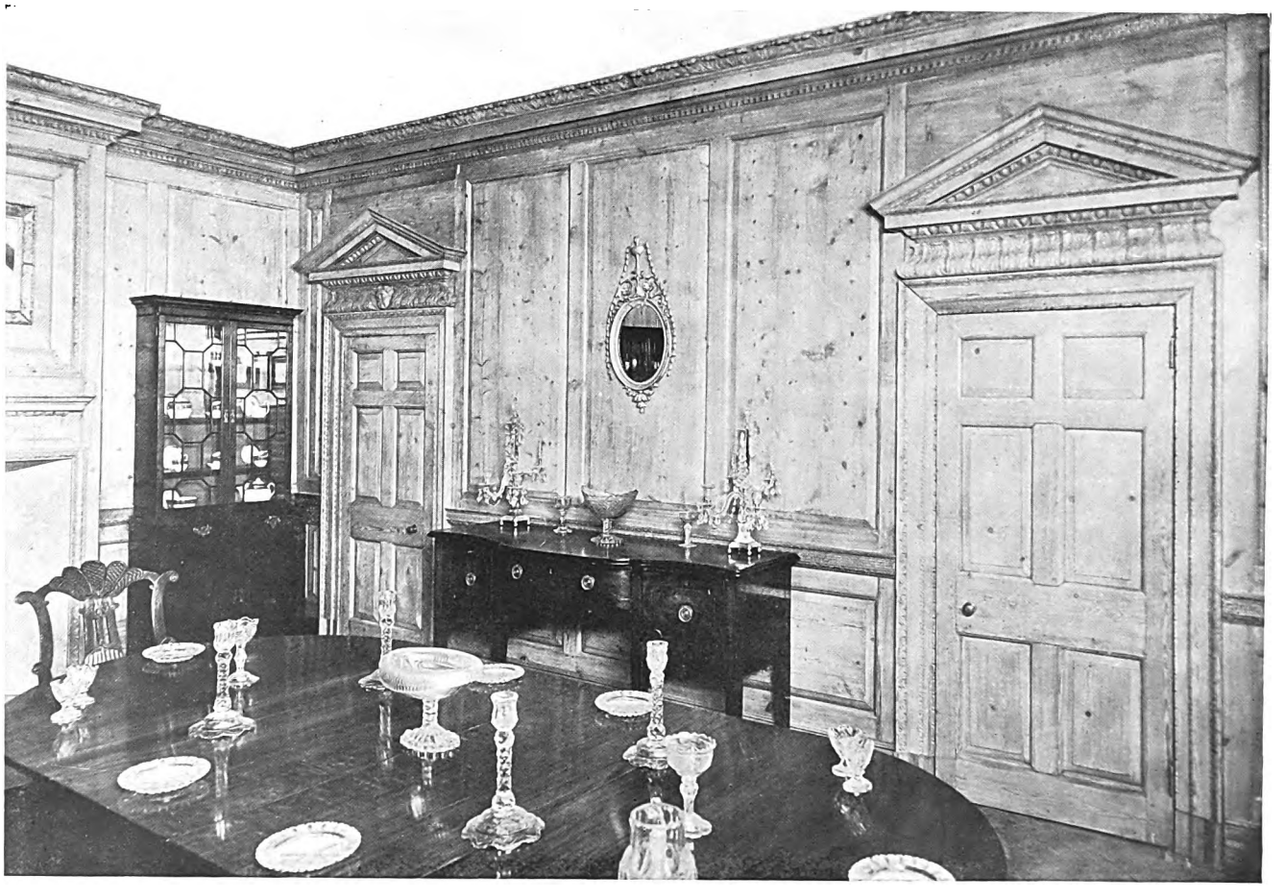
PLATE 28

PLATE 29



*A*—Ceiling, plaster on wood, of the room shown in *B*. *B*—Room panelled in pine wood from 25 Spital Square, Spitalfields. Length 19 feet 3 inches, Width 16 feet 9 inches, Height 10 feet 3 inches. The property of Messrs. Edwards & Sons (of Regent Street) Ltd., 157-161 Regent Street, London, W.1

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ST. ANNE INSTRUCTING THE VIRGIN MARY. Early fourteenth century French sculpture. Height 34¾ inches, depth at base 7½ inches, width at base 13 inches. The property of Messrs. Abdy & Co., 11 Carlos Place, Grosvenor Square, London, W.1 and 95 rue la Boëtie, Paris

A BODHISATTVA, fresco, Northern Sung Dynasty, height approximately 5 feet. The property of Messrs. Loo & Co., 48 Rue de Courcelles, Paris

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PLATE 32

PERSIAN SCULPTURE in Stucco. Twelfth century. Excavated at Rhages. Height, $33\frac{7}{8}$ inches. The property of Mr. Sydney Burney, 13 St. James's Place, London, S.W.1

PLATE 33

PORCELLANEOUS BEAKER SHAPE VASE. Ming Dynasty. Height $17\frac{3}{4}$ inches. The property of Messrs. Yamanaka & Co., Ltd., 127 New Bond Street, London, W.1

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PLATE 34

OX, Bronze of the quattrocento. Height with stand $7\frac{7}{8}$ inches, without stand $5\frac{1}{8}$ inches. From the Hofmuseum, Vienna. The property of Messrs. M. & R. Stora, 32$^{bis}$ Boulevard Haussmann, Paris

PLATE 35

ARTIST'S WATER POT of Chun Yao ware, covered with a very thick pale blue glaze and splashed with purplish markings. Sung Dynasty. Height $1\frac{3}{4}$ inches, length 4 inches, width $2\frac{1}{4}$ inches. The property of Mr. K. Shimizu, 1A Pall Mall Place, St. James's, London, S.W.1

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TWO MASQUERADERS, a Piper and Fiddler, Chelsea porcelain figures. Height, $7\frac{5}{8}$ inches and 8 inches. The property of Messrs. Stoner & Evans, 3 King Street, St. James's Square, London, S.W.1

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BURLINGTON FINE ARTS CLUB. Spanish Art.

COLNAGHI, P. & D., & CO. Paintings by Old Masters.

GOUPIL GALLERY. Summer Exhibition of Modern Art.

JEKYLLS, LTD. Sixteenth-Nineteenth Century Oriental Rugs at 74 South Audley Street.

LEICESTER GALLERIES. Contemporary French Painting.

OLYMPIA. First International Exhibition of Antiques and Works of Art, organized by the *Daily Telegraph* (opens July 19).

PATERSON, W. B. Tibetan, Chinese and Japanese Paintings (closes July 14).

REID, ALEX., & LEFEVRE. Paintings by Ben and Winifred Nicholson. Pottery by Staite Murray.

ROYAL ACADEMY. Summer Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

TOOTH, ARTHUR, & SONS. Paintings by Othon Friesz (closes July 21).

TWENTY-ONE GALLERY. Modern Etchings.

WALKER'S GALLERIES. Paintings and Drawings by Guy Speir (July 5-16). 24th Annual Exhibition of English Water-Colours. Modern Water-Colours and Etchings.

*Brighton :*

FINE ART GALLERIES. Paintings, Sketches, etc., by John Constable from the collection of Mr. Cecil B. Morgan.

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ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

*Edinburgh :*

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*Manchester :*

CITY ART GALLERY. Pictures, Furniture, Enamels and a collection illustrating "The Dawn of Art."

FRANCE :

*Paris :*

SAMBON GALLERIES. Seventeenth and Eighteenth Century Venetian Landscape Painters (closes July 5).

GERMANY :

*Munich :*

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

*Lucerne :*

HANSEN GALLERY. Old and Modern Paintings.

# SALES DURING JULY

ENGLAND :

*London :*

CHRISTIE, MANSON & WOODS. July 13, Old Masters.

DEBENHAM, STORR & SONS. July 3, 5, 10-12, 17-19, 24-26 and 31, Jewellery and Plate. July 13, Furniture, Works of Art, etc.

HARMER, H. R. July 2, 9 and 16, Stamps.

KNIGHT, FRANK & RUTLEY. July 6, Jewellery and Plate. July 13, 20 and 27, Furniture, Pictures, Porcelain, etc. July 11, Contents, including Old Furniture, of Manor House, Garsington (on the premises).

SOTHEBY & CO. July 2-5, 9, 10, 16-18, Printed Books, Manuscripts, etc. July 2 and 3, Modern Etchings and Lithographs. July 4, Pictures and Drawings of the French Schools. July 5, The Dillwyn Parrish Collection of Greek Vases, Egyptian Antiquities, Oriental Carpets, etc. July 5, Rock Crystal Carvings, Ship Models, Ivories, Miniatures, etc. July 6, Porcelain, Bronzes, Old English Furniture, etc. July 9 and 10, Old Master Engravings, Colour Prints, etc. July 11, English Drawings. July 11 and 12, Chinese Works of Art. July 12, Sixteenth-Century Stained Glass Windows from the Chapel of Ashridge, Herts.


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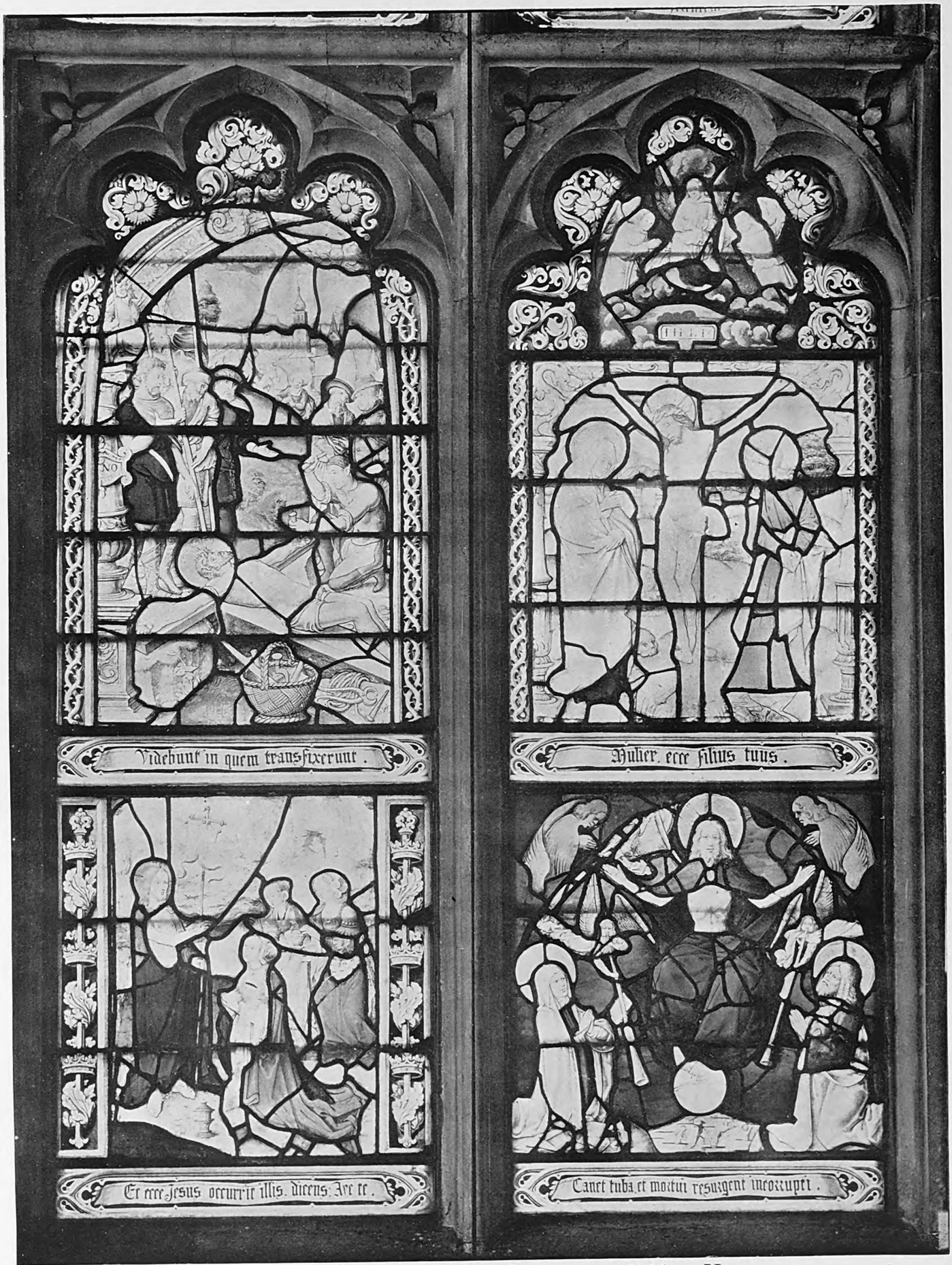


STAINED GLASS WINDOWS, 16th Century, from the Chapel at Ashridge, Herts

To be sold on July 12, by Messrs. Sotheby & Co.



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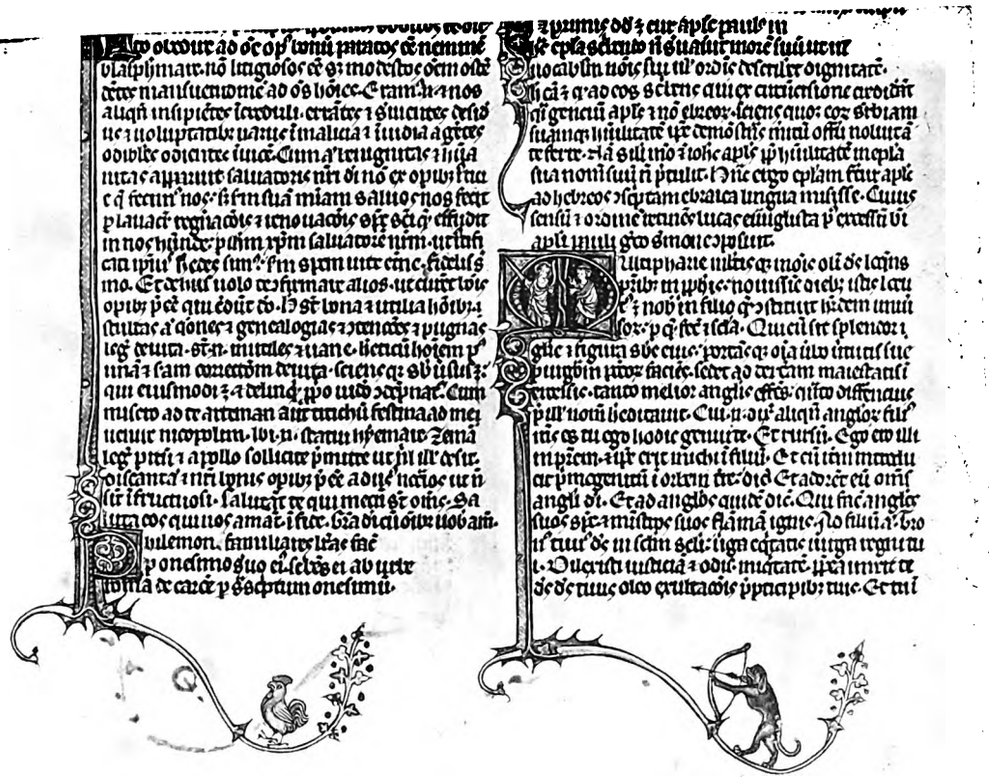
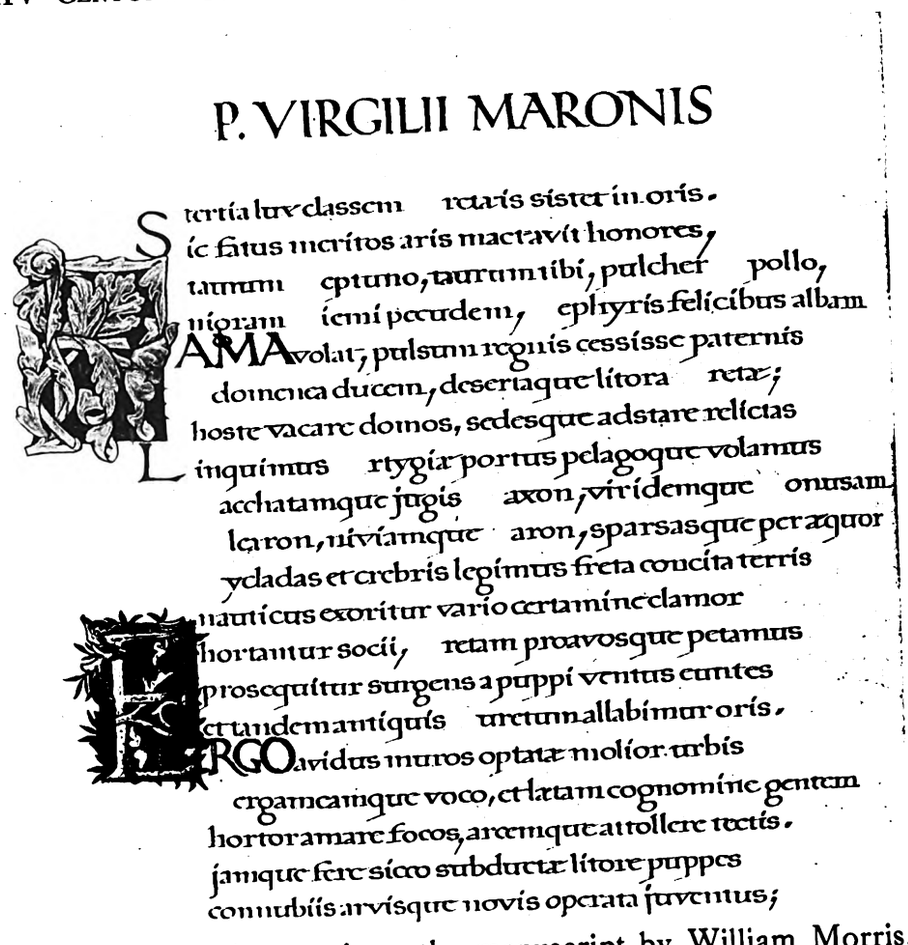


FRENCH XIV CENTURY MANUSCRIPT, part of a page. (Sale July 16)




VIRGIL'S ÆNEID. A page from the manuscript by William Morris. (Sale July 18)



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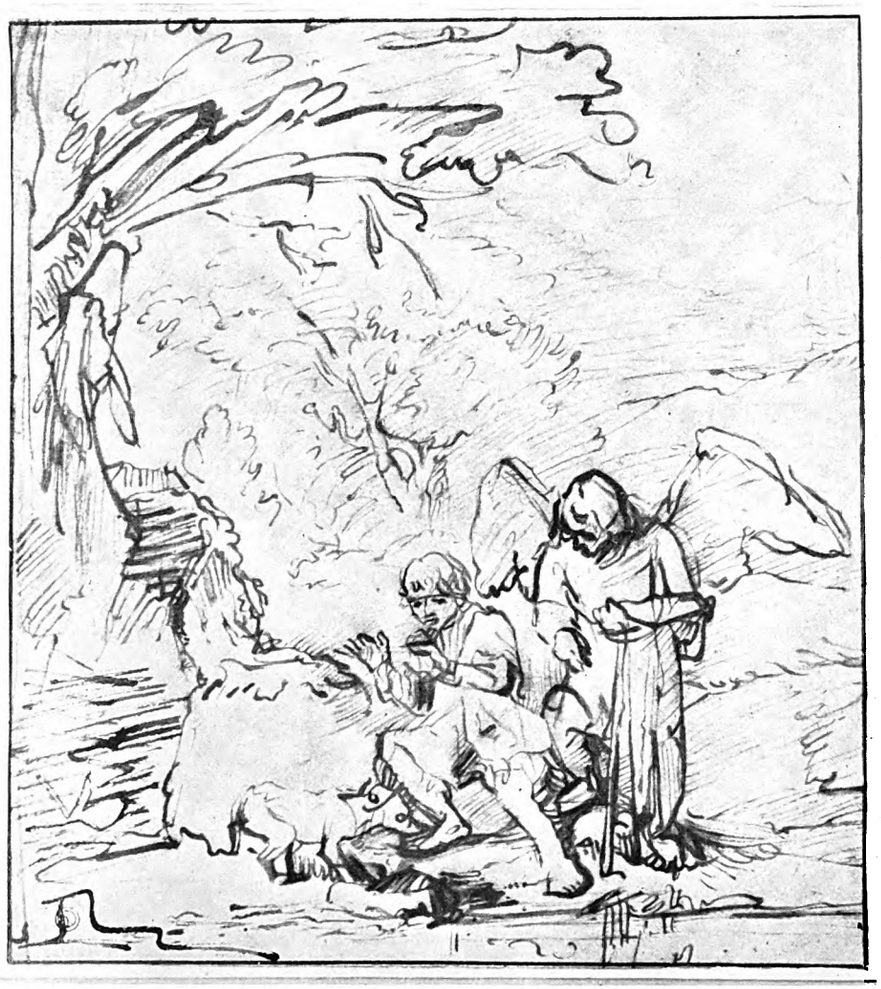
HEAD OF A BOY, drawing by Frans Hals.

To be sold on July 18, by Messrs. Sotheby & Co.



ANGEL WITH TOBIAS, drawing by Rembrandt

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# FORTHCOMING SALES
# BY A. C. R. CARTER

Whatever views or regrets may be expressed concerning the forthcoming appearance at auction of stained glass windows, removed from the family chapel in the Brownlow home at Ashridge, there is a certain association of propriety that they should be sold at SOTHEBY'S, where the eye has grown accustomed, through a long succession of sales, to beautiful illuminated manuscripts of every form of devotional use, which are surely the next-of-kin to the decorative window-lights of a church. Although it has never happened that an auction room has been arranged as an abbey scriptorium when important ecclesiastical manuscripts have been sold, the appropriately effective display of stained glass requires conditions similar to those of the original setting. Arrangements have accordingly been made at Sotheby's that, during the three days before the sale on July 12, the Ashridge windows will be shown as they used to be, *in situ*, and for this adequate purpose the West Gallery of the firm's rooms in New Bond Street are to present the appearance of a windowed chapel. It seems certain that such an unusual event will attract crowds of visitors, especially from the holier cities of America. Stained glass at auction is of rare occurrence. I call to mind a fifteenth-century panel in the Bardini sale at Christie's in 1902, representing the *Adoration of the Magi*, designed by Guillaume Mareillat, and taken from the dome of the cathedral at Cortona, bringing £1,180; and since then stray panels have appeared, but I doubt whether anybody is alive to remember seeing the Strawberry Hill sale in 1842. On the last day of that historic dispersal a window in seventeen compartments was sold for the heroic sum of 29 guineas. It had been bought in the days of vandalism by an Earl of Ashburnham and presented to Horace Walpole. To-day this beautiful window, with its portraits of Henry III and his queen, is mercifully back again at St. Margaret's, Bexhill, the eighteenth-century churchwardens of which had sold it to the Earl.

Although the monastic associations of Ashridge go far back into history, the present mansion and the chapel were rebuilt as recently as 1808-14 by the last Earl of Bridgewater, who bequeathed the estates to the second Earl Brownlow. The Earl of Bridgewater, desiring to decorate the chapel with stained glass windows, was informed that those formerly in the Abbey Church of Steinfeld in the Eiffel district of Germany were available, and he therefore bought them. The eleven windows are generally of sixteenth century design, although one or two may be earlier. The earliest date occurring on any piece is on one of the lights in Window IV, showing *St. John at Patmos seeing a vision of the Virgin*, dated 1506; the latest dated light being 1572 on *The Entombment* light of Window X. In Sotheby's capable catalogue, which is fully illustrated, stress has been laid on the importance of the lights of Window VIII, and two coloured illustrations of these form a pair of frontispieces. Exceptionally beautiful are the two large lights showing *Christ being nailed to the Cross* and *The Crucifixion with the Virgin and St. John*, the two smaller lights below each respectively being of *Christ appearing to the three Marys* and *Christ as Judge* [PLATE].

Stained glass devotees will certainly be attracted greatly by the translucent gem-like quality of colour which these famous windows possess in a very rich degree. The Ashridge windows have been known and admired since the erection of the chapel, and such an authority as Dr. Montague James has written highly in their praise. Together, with scroll headings, the eleven windows are 16 ft. high. Each has a tracery head with spandrils, divided by a transom. It is found that out of the 105 subjects depicted on the panels as many as 60 relate to scenes from the life of Christ, and that 21 are of association with pious donors. As is often illustrated in medieval illuminated manuscripts, many of the details and accessories of these Ashridge windows are of contemporary costumes, domestic interiors, architectural features and ornate armour. Another interesting feature is the variety and beauty of the landscape settings. As for their eventual destination after the sale, there will be very little logic in any outcry about England losing art possessions which only a little over a century ago came from an abbey in Germany. But, as a man of some imagination, I would suggest that one method of keeping the Ashridge windows in this country would be to form a purchase fund through which they could be presented to the venerable Archbishop of Canterbury. Even those who voted against Prayer Book revision in the House of Commons might gladly join in such a tribute, and find some consolation and atonement in such a generous gesture.

One of the most remarkable sales I remember at Sotheby's was the dispersal in 1898 of William Morris's collection of early illuminated manuscripts, which first gave the impetus to this enlightened form of collecting. The treasures which he had picked up for trifling sums totalled over £10,000, and many of them have since reappeared to bring greatly enhanced prices. How closely he loved and studied them will be shown at SOTHEBY'S on July 18, when his own *magnum opus*—the laudable attempt to copy out Virgil's *Aeneid* in noble calligraphy and to embellish it with historiated miniatures and floriated letters—is to be offered. Charles Fairfax Murray and Mrs. Louise Powell came to his assistance in the miniatures after designs by Burne-Jones, but the writing of the work, to the foot of p. 177, is wholly by Morris himself, and proves that he could revive the gifted patience of any diligent medieval scribe. Although, in the end, Graily Hewitt, our finest living calligrapher, was called in to try to complete this monumental task, extending to 370 folio pages on vellum, the work remained unfinished, but as it stands it is a striking tribute to the many-sided genius of Morris [PLATE]. In 1898 an early fifteenth-century Virgil fetched the modest amount of £164. It will be a signal vindication of Morris's lead in taste and actual performance to find in 1928 that his own modern manuscript is worth far more at auction. Other contemplated sales at Sotheby's will wind up an especially successful season. On July 2 there is to be another important sale of modern etchings and lithographs in which Whistler may reassert his supremacy, yet the " tulip-craze " for works by James McBey, Muirhead Bone, and Sir David Cameron shows no sign of abatement. Some drawings and paintings by Charles Conder, sent by Mrs. Cecil Lawson, are to be offered on July 4, together with a few paintings by Alfred Stevens. Another interesting dispersal should be the sale on July 5 of the Dillwyn Parrish collection of Greek vases showing early Attic art in its best manner, and this well-known collection also contains many Asia Minor prayer-rugs and a beautiful sixteenth-century Persian carpet.

The 1928 season at CHRISTIE'S in its later stages has contained such a number of great pictures (and in this connexion note should be made of the extraordinary success of the Sir John Foley Grey collection bringing £42,000 on June 15) that it would not be surprising if the July sales were of a minor order of attractiveness. Yet there are signs of other important pictures winding up the season. Of especial interest in the sale arranged for July 13 in which several first-class sporting pictures are to appear, notably the portrait by J. W. Sartorius of the famous sportsman *Tom Oldakre on Pickle*, sent by Mr. Moreton Macdonald; Mr. Robert N. D. Fleming's George Morland pair of fox-hunting scenes; and J. Ferneley's *Two Hunters at Grass*. The widow of Sir Isidore Spielmann (one of the pious founders of the National Art-Collections Fund) is sending Sir William Beechey's charming portrait of his daughter, who became Mrs. Riley, and there is to be a fine Raeburn portrait 50 ins. by 40 ins. of *Mrs. Martha Mackenzie*. Another attractive portrait is a kit-cat of *Sir John Chardin Musgrave* by George Romney, the property of the present Lady Musgrave. In addition there will be a number of works by the old masters from the collection of Lord Northesk.

On the previous Friday, July 6, modern pictures and drawings will be offered belonging to Colonel Sir James Burnett, and the sale will include examples by Sargent, Sims, John, and by Walter Richard Sickert, whose growing triumphs at auction are suggesting Whistler's career over again. Lamerie and Georgian silver belonging to Captai-



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Pitt Rivers will form a very interesting sale on July 3, followed on July 5-6 by a dispersal of old French and English furniture, objects of art and tapestries from several sources, notably the Walter Burns collection. Lady Curzon Howe's needlework hangings, removed from her Yorkshire house at Bedale, will be included, as well as that sixteenth-century carpet known as the *Emperor's Carpet* formerly in the possession of the royal house of Hapsburg.

# PUBLICATIONS RECEIVED

BEAUX ARTS, PARIS.

PASCAL (GEORGE). *Largillièrre.* 157 pp. + 32 pl. (L'Art Français.)

Perhaps two-thirds of this book are devoted to plates, and since these number thirty-two and are well printed, it may fairly be claimed that the reader is given an opportunity of seeing the artist's life-work as a whole, as far as that can be done through ordinary small black-and-white reproductions. There is a preliminary essay containing the essential material for a biography as well as some criticism, sound if not searching. The index is very good.

ERNEST BENN.

HUGHES (C. E.). *The English Water-Colour Painters.* 79 pp. 6d.

This booklet dealing with the history of English water-colour is certainly as good a sixpennyworth as could well be imagined. For that trifling sum the impecunious student can through it come into possession of most of what can usefully be conveyed in words about the subject. For the price of a packet of cigarettes he is invited by the publishers to inherit more knowledge than most art critics possess so far as the English water-colour painters are concerned, and we can promise him genuine entertainment into the bargain. We are taken from the timid washes of Francis Barlow and William Taverner, through Cozens, Girtin, Turner, Bonington, and at last to Mr. Cayley Robinson and certain living practicants who shall here be nameless. Lest the book be recommended to the young, it is necessary to add that the author has no gift of criticism. His essay is an altogether excellent record, but nothing more, written by one whose eye is ever focussed on technique, and who in consequence gets a feeble painter like Birket Foster mixed up badly with his betters.

BESTETTI AND TUMMINELLI, MILAN.

VENTURI (LIONELLO). *Alcune Opere della Collezione Gualino esposte nella R. Pinacoteca di Torino.* 264 pp. with 132 pl.

BUDRY, PARIS.

ANTONY-THOURET (PIERRE). *Reims au Lendemain de la Guerre.* Portfolio containing 36 pp. + 127 pl.

CAMBRIDGE UNIVERSITY PRESS.

WILMORE (A.). *South Lancashire.* 160 pp. ill. + 2 maps. (Cambridge County Handbooks.) 3s.

CHAMPION, PARIS.

SEGARD (ACHILLE). *Albert Carrier-Belleuse,* 1824-1887. 87 pp. ill.

FLOURY, PARIS.

COPPIER (ANDRÉ-CHARLES). *L'Enigme de la "Segnatura"; Raphael et le Sodoma.* 80 pp. fully ill.

HEITZ, STRASSBURG.

GRONAU (GEORG). *Spätwerke des Giovanni Bellini.* 42 pp. + 2 pl. M.10.

KLETT, STUTTGART.

*Landesgewerbemuseum; Bericht über die Jahre* 1925-1927. 114 pp. with 84 ills.

THE LIBRARIAN.

*L'Annuaire de la Curiosité des Beaux-Arts et de la Bibliophile,* 1928. 715 pp. 10s.

MACMILLAN.

ISHAM (SAMUEL). *The History of American Painting.* New edition with supplemental chapters by Royal Cortissoz. 608 pp. with 141 ills. + 12 pl. 52s. 6d.

MUSÉES ROYAUX DES BEAUX-ARTS DE BELGIQUE.

FIERENS GEVAERT. *Catalogue de la Peinture Ancienne.* 2nd edition. 352 pp. + 54 pl.

LIBRAIRE DE FRANCE.

BASLER (ADOLPHE) and BRUMMER (ERNEST). *L'Art Précolombien.* 644 pp. + 190 pl.

OXFORD UNIVERSITY PRESS.

M'DOWALL (ARTHUR). *Peaks and Frescoes,* a study of the Dolomites. Illustrated from line-cuts by May M'Dowall. 123 pp. ill. + 12 col. pl. 15s.

PROPYLAEN-VERLAG, BERLIN.

FISCHER (OTTO). *Die Kunst Indiens, Chinas und Japans.* 643 pp. fully ill. + 45 pl. in col. and collotype.

QUATRE CHEMINS, PARIS.

GALLATIN (A.-E.). *Jacques Mauny.* 19 pp. + 8 pl. 60 frs.

REEVES AND TURNER.

MARKHAM (C. A.). *The "New" Pewter Marks and Old Pewter Ware.* 355 pp. fully ill. + 9 pl. 35s.

ROUTLEDGE.

ROTHENSTEIN (JOHN). *The Artists of the 1890's.* 216 pp. + 7 pl. 10s. 6d.

SCHROLL, VIENNA.

BENESCH (OTTO). *Beschreibender Katalog der Handzeichnungen in der graphischen Sammlung Albertina. Band II. Die Zeichnungen der Niederländischen Schulen des XV und XVI Jahrhunderts.* 46 pp. + 116 pl. M.90.

H.M. STATIONERY OFFICE.

*National Portrait Gallery; Illustrated List of the Portraits.* 59 pp. + 48 pl. 1s.

This neat, presentable and inexpensive book is, of course, a new edition of the familiar illustrated catalogue, and does not differ essentially from its predecessor. The reproductions have, however, been rearranged, a list of contents has been added, and the book brought up to date. The scandalously overcrowded character of the collection has resulted in something like chaos, so that any aid to order, such as an efficient catalogue of this kind, is abundantly welcome.

THE STUDIO.

*Thomas Gainsborough,* 1727-1787. 9 pp. + 24 pl.; *Peter Paul Rubens,* 1577-1640. 9 pp. + 24 pl. (The World's Masters.) 1s.

These two unpretentious works belong to a new series of little books, similar in format to Gowan's well-known booklets. The first two to appear are devoted to Gainsborough and Rubens, and are admirably produced. Each book consists of twenty-four small but well-printed plates, and there are in each case a miniature biographical note and a bibliography.

VAN OEST, PARIS.

BLUM (ANDRÉ). *Les Origines du Livres à Gravures en France.* 101 pp. + 78 pl. 250 frs.

MARTIN (HENRI). *Les Joyaux de l'Enluminure à la Bibliothèque Nationale.* 135 pp. + 102 pl. (2 in col.). 480 frs.

WEEKLY.—The Architect, 3100-4.

FORTNIGHTLY.—Beaux-Arts, 9; Bulletin of the Minneapolis Institute of Arts, xvii, 18; Der Cicerone, xx, 9; Der Kunstwanderer, x, 5.

MONTHLY.—The American Magazine of Art, xix, 1, 5; Bulletin of the Metropolitan Museum of Art, xxiii, 5; Bulletin of the Museum of Fine Arts, xxvi, 155; Drawing and Design, iv, 24; Mouseion, 4; The Pennsylvania Museum Bulletin, xxiii, 120; The Sackbut, viii, 11.

BI-MONTHLY.—Oud-Holland, xlv, 2.

QUARTERLY.—American Journal of Archæology, xxxi, 4; Artwork, 14; Old Master Drawings, 9; Il Vasari, 1, 3.

CATALOGUES, REPORTS AND PAMPHLETS.—Batsford: Fletcher (Sir Banister), *How to appreciate Architecture;* 1s. British Academy: Lethaby (W. R.), *Medieval Paintings at Westminster;* 2s. 6d. British Artists' Exhibitions; *Artistas Britanicos; Exposicion Buenos-Aires, MCMXXVIII,* illustrated. The Cleveland Museum of Art; *Twelfth Annual Report,* 1927. Contemporary Art Society; *Report* 1927. Fitzwilliam Museum, Cambridge; *Annual Report,* 1927. The Grolier Club, New York; *Report* 1927. National Art-Collections Fund; *Annual Report,* 1927.

TRADE LISTS.—*The Book Window,* 5 Baer, Frankfurt a. M.; *Books about Books,* No. 744. *The Bookmark,* 14. *Le Bouquiniste Gantois,* 150. Foyle; *Fine and Applied Arts and Collecting.* Gilhofer und Ranschburg, Lucerne; *Katalog einer Sammlung von Portraits,* 13. E. P. Goldschmidt; *Rare and Valuable Books,* 14. H.M. Stationery Office; *Monthly Circular,* 111. Suckling and Co.: *Catalogue of Old Prints,* 99.



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# EXHIBITIONS

GREAT BRITAIN :

*London :*

FINE ART SOCIETY. Etchings and Engravings by Old and Modern Masters. Paintings, Water-Colours and Bronze Statuettes.

FRENCH GALLERY. British and Foreign Artists.

GOUPIL GALLERY. Summer Exhibition of Modern Art.

JEKYLLS, LTD. Sixteenth-Nineteenth Century Oriental Rugs at 74 South Audley Street.

LEICESTER GALLERIES. Contemporary French Art.

OLYMPIA. First International Exhibition of Antiques and Works of Art, organized by *The Daily Telegraph* (closes August 1).

REID, ALEX., & LEFEVRE. Pictures by Modern French Artists. Water-Colours by Modern British Artists. Original Etchings.

ROYAL ACADEMY. Summer Exhibition (closes August 11).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. The Modern English Engraver-Etchers.

TWENTY-ONE GALLERY. Old and Modern Prints.

WALKER'S GALLERIES. 24th Annual Exhibition of English Water-Colours. Modern Water-Colours and Etchings.

*Brighton :*

FINE ART GALLERIES. Paintings, Sketches, etc., by John Constable from the collection of Mr. Cecil B. Morgan.

*Conway :*

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

*Edinburgh :*

ROYAL SCOTTISH ACADEMY. 102nd Annual Exhibition (closes August 25).

*Manchester :*

CITY ART GALLERY. Pictures, Furniture, Enamels and a collection illustrating " The Dawn of Art " (closes August 11).

GERMANY :

*Munich :*

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

*Lucerne :*

HANSEN GALLERY. Old and Modern Paintings.


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# GALLERY AND MUSEUM ACQUISITIONS

VICTORIA AND ALBERT MUSEUM.

Items marked * not yet exhibited.

CERAMICS.

A Collection of Chinese blue-and-white and enamelled porcelain of the Ming dynasty. From the collection of the late Rev. J. F. Bloxam, M.C. Given by the Misses M. S. and M. A. Bloxam and Mr. W. R. Bloxam.

Group, "The Fortune-teller." Bow porcelain. Given by Messrs. Stoner and Evans.

ENGRAVING, ILLUSTRATION AND DESIGN.

*Sketches of the English Lakes. Volume containing 33 drawings by John Downman.

*Copies (145) by E. W. Tristram of Early English Wall Paintings from various Cathedrals, Churches, etc.

METALWORK.

Silver Seal-top Spoon. Norwich; about 1560.

Chinese Miniature Garden in silver-gilt, etc. Given by H. Blairman and Sons through the National Art-Collections Fund.

PAINTINGS.

Miniature Portrait of Sir John Rennie, by S. J. Rochard.

*Water-Colour Drawing, "The Garden Terrace," by T. Girtin.

TEXTILES.

Chinese Taoist Priest's robe; embroidered silk. Gift of Mrs. A. Chester Beatty.

Panel of "Turkey-work." English; early seventeenth century.

Five Cushion Covers (four with Old Testament scenes). English needlework about 1600. From the Abingdon Collection.

Five Persian brocades, seventeenth and eighteenth centuries. Turkish woven silk panel, eighteenth century. Turkish embroidered velvet hanging, sixteenth-seventeenth century; and woollen pile carpet, Persian (Bakhtiari), nineteenth century. Given by Sir Charles Marling, K.C.M.G., C.B.

WOODWORK.

Pedestal Dressing Table, veneered with kingwood and decorated with marquetry of various woods in the classical style. The top drawer is fitted with boxes, compartments and an adjustable glass for dressing. English; about 1775. Given by a member of the British Antique Dealers' Association.

Three oak panels from a cupboard, painted with representations of St. Matthew, St. Mark and St. Luke. English; late sixteenth century (the framework is of later date).

INDIAN SECTION.

Four East India Company flint-lock musquetoons (sher-bacha); three of which are stamped with the factory dates 1810, 1813 and 1818, and two with the E.I.C. crest. Given by Miss C. Alexander.

CIRCULATION.

Water-colour, "Bridge and Cattle," by J. Sell Cotman.

# PUBLICATIONS RECEIVED

BATSFORD.

GOTCH (J. ALFRED). *The Growth of the English House*, from early feudal times to the close of the eighteenth century. Enlarged second edition. 213 pp. + 94 pl. 12s. 6d.

STRATTON (ARTHUR). *The Styles of English Architecture.* Part I. The Middle Ages. 32 pp. illus. Paper 1s. 6d., cloth 2s. 6d.

This is a most useful booklet, full of excellent drawings and diagrams designed to make it possible for a student in a few days to master the elements of the subject. If the more serious sort of sightseer would only apply himself for a short time to what Mr. Stratton has to say, instead of steeping himself in dull guide-books enlivened here and there by references to sensational and often untrue accounts of historical incidents, he would quickly find the churches and houses of England to leap into a new significance in his mind.

SEABY (ALLEN W.). *Art in the Life of Mankind.* Vol. I. *A General View of Art.* 102 pp. + 16 pl. 5s. Vol. II. *Art in Ancient Times.* 114 pp. + 16 pl. 5s.

BENN.

BINYON (LAURENCE). *Catalogue of the Chinese, Corean and Siamese Paintings in the George Eumorfopoulos Collection.* 39 pp. + 75 pl. in colour and monotone. £12 12s.

THE BODLEY HEAD.

LAPPARENT (P. DE). *Toulouse-Lautrec.* Translated by F. H. Whitmarsh. 63 pp. + 40 pl. 5s.

This study of Toulouse-Lautrec is nothing if not intimate and, what is rather rare, with all its intimacy, it is critical. It is, however, slight; which is to say, it fails to penetrate at all deeply into the personality of the artist or to evolve an original view of his work or career. But, like most French art books, it has no obvious flaw; though, like most of them, it tends pleasantly enough, to drift and dream, without saying anything very definite or thinking with any great deliberation. The illustrations have been chosen with great discrimination in order to illuminate the development (a remarkable study) of Toulouse-Lautrec's career as an artist.

COLLEGE ART ASSOCIATION OF AMERICA, NEW YORK.

KIMBALL (FISKE). *Luciano Laurana and the "High Renaissance."* 24 pp. + 12 pl.

DIETRICH REINER, BERLIN.

VON LE COQ (A.). *Die Buddhistische Spätantike in Mittelasien.* Sechster Teil. Neue Bildwerke, II. 90 pp. ill. + 33 col. and coll. pl. M.150.

DESCLÉE DE BROUWER & CIE, BRUGES.

PUYVELDE (LEO VAN). *Le Génie de Rubens.* 17 pp. + 2 pl.

This is an essay reprinted from the "Revue Générale." The author contrives in quite a short space to assemble the various influences in the environment of Rubens that directly affected his art. The account is not only very readable and sympathetic but very instructive. M. Puyvelde has a distinctive gift for clear exposition, and is a delicate and persuasive stylist. Small though it be, the reprint is certain to be of interest to everybody to whom Rubens is of interest.

GERALD HOWE.

HARRISON (H. S.). *Pots and Pans.* The Beginning of Things Series. 88 pp. 2s. 6d.

This is one of these rare little books on craftsmanship that can be unreservedly recommended. It is essentially a history of ceramics, but though the author is learned both in that history and well informed in the history of mankind, he never for a moment allows himself to display his knowledge in the usual dry-as-dust manner. In other words, he has not only knowledge but intelligence as well, and he has a pleasant style. The layman who wishes to discover the facts of the history of ceramics can do so through "Pots and Pans" as pleasantly as though he were reading any other story.

HARRAP.

BIAGI (GUIDI). *The Book in Italy during the Fifteenth and Sixteenth Centuries.* 220 pp. fully illus. £5 5s.

HARVARD UNIVERSITY.

CHAMBERS (FRANK P.). *Cycles of Taste.* 138 pp. $2.00.

GROTE'SCHE VERLAG, BERLIN.

FLECHSIG (EDUARD). *Albrecht Dürer.* Vol. I. 470 pp. + 30 pl. M.20. Bound, M.24.

PRESTEL-VERLAG, FRANKFURT AM MAIN.

PAULI (GUSTAV). *Zeichnungen Alter Meister in der Kunsthalle zu Hamburg.*—Italiener. 30 pl. in portfolio.



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ANTON SCHROLL, WIEN.

HABERDITZL (F. M.). *Heinrich Schwarz Künstlerdokumente zu den Werken der Galerie des 19 Jahrhunderts.* 28 pp. + 45 pl.

SOCIÉTÉ D'EDITION (and OXFORD UNIVERSITY PRESS).

GRABER (ANDRÉ). *Recherches sur les Influences Orientales dans l'Art Balkanique.* 150 pp. illus. 16 pl. 40 frs. (10s. 6d. net).

SWISS POSTAL ADMINISTRATION, BERNE.

*The Beauties of the Alpine Roads.* 3 portfolios containing twelve lithographs each. 30 frs. (Swiss) each; 75 frs. (Swiss) per set of three.

These portfolios are altogether admirable, if one considers the conditions under which they are published. "The Swiss Postal and Telegraphic Service," in a healthy desire to promote a still brighter Switzerland, employed several artists to draw portraits of the Alps. To our drowsier authorities such a thing would never have occurred, or if it had, the result would have been some boring booklet of photographs or, worse still, of academical idealizations, plastered about with tasteless lettering. The plates would have been "done in colour" and even the vulgar originals spoiled. But here we have a charming trio of portfolios, unpretending, broadly treated, eminently simple, the work of artists and intelligent people working harmoniously together. The lithographs are not great works of art, but they are works of art of the sort that any art lover would like to have. The publicity departments of our surface railways (not our Undergrounds, who have produced so many fine posters) would be well advised to study these productions from Switzerland.

VAN OEST, BRUSSELS.

*Ars Asiatica.* No. XII. 40 pl. with text. 200 frs.

SIRÉN (OSVALD). *Leonardo da Vinci, L'Artiste et l'Homme.* 210 pp. + 204 pl. 480 frs.

HALL (H. R.). *Babylonian and Assyrian Sculpture in the British Museum.* 55 pp. + 50 pl. £3 3s.

DE LA FAILLE (J.-B.). *L'Œuvre de Vincent de Gogh.* Catalogue Raisonné. Vols. 3 and 4. Dessins, Aquarelles, Lithographies. 197 pp. + 214 pl. 1,200 frs. for complete work in 4 vols.

WILDER.

WILDER (F. L. and E. L.). *Print Prices Current.* Vol. IX. 400 pp. 42s.

The editors of this annual have now published their ninth volume, and the highest praise one can bestow upon it is to say that it is worthy of its predecessors. The test of the years has made it clear that the diligence and patience of the compilers have resulted in the greatest accuracy in detail and reliability in general.

WEEKLY.—The Architect, 3105-3108.

FORTNIGHTLY.—Beaux-Arts, 10, 11.

MONTHLY.—The London Mercury, 105; The Antiquaries' Journal, viii, 3. Bulletin of the Art Association of Indianapolis, Indiana, xiv, 3; Bulletin of the Minneapolis Institute of Arts, xvii, 22; Bulletin of the Metropolitan Museum of Art, xxiii, 6. The Three Pears (the Worcester Arts Magazine), i, 1.

BI-MONTHLY.—Oud-Holland, xlv, 3.

QUARTERLY.—Bulletin of the Rhode Island School of Design.

REPORTS.—National Art-Collections Fund, 1927; Art Association of Indianopolis, Indiana, 1927; Manchester City Art Gallery, 1927. Royal Academy of Arts. Preliminary Report of the Sub-committee on Modern Pigments and Mediums.

# EXPERT OPINIONS UPON WORKS OF ART

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LONDON, S.W.1.



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# GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM.

DRAWINGS.

C. PROCACCINI. *Temptation of St. Anthony*, from Pembroke and A. G. B. Russell collections.

Sir W. ORPEN, R.A. *Recumbent nude.* Presented by Mrs. Holliday.

PRINTS.

MONOGRAMMIST G. Z. *Crucifixion*, from a Missal. Woodcut.

DÜRER (after). The large early *Crucifixion.* Woodcut (copy).

J. SANDRART (after). The *Twelve Months*, by various engravers.

J. JACOBE. *Prince Galitzin.* Mezzotint.

P. C. INGOUF. *La Mère Mécontente*, after P. A. Wille.

L. LEMPEREUR. *La Mère Indulgente*, after P. A. Wille.

A. DE ST. AUBIN. *Tableau des portraits à la mode* and *Promenade des Remparts.*

J. R. SMITH. *The Tobacco Box*, after H. Walton.

Modern etchings and engravings by R. DENHOLM, J. FRÉLAUT, J. HECHT, J. KOMJATY, J. E. LABOUREUR, J. NICHOLSON. Various donors.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not yet exhibited.

ARCHITECTURE AND SCULPTURE.

A number of figures in painted plaster. PERSIAN; probably thirteenth century. Presented by the Executors of Lady Marling, C.B.E. (Formerly on loan.)

Two panels in slate inlaid with mother-o'-pearl. By DERIC VAN RIGSWICK. DUTCH; signed, and dated 1665.

Two terra-cotta reliefs. *Meleager and the Calydonian Boar* and *Nymphs dancing*, by JAKOB CORNELISZ COBAERT after designs by Guglielmo della Porta. ITALIAN; sixteenth-seventeenth century.

CERAMICS.

A collection of pottery and glass from the NEAR EAST, including some fine specimens of thirteenth-century date. Presented by the Executors of Lady Marling, C.B.E.

A Dish of TURKISH earthenware with floral design in greenish black. Sixteenth century. Purchased.

Jar, with incised decoration and painting in unfired red and green. CHINESE; period of the Six Dynasties (220-618).

ENGRAVING, ILLUSTRATION AND DESIGN.

*JAPANESE Screen, by an artist of the Kano School; sixteenth century. Presented by the National Art-Collections Fund.

*F. L. GRIGGS, A.R.A., R.E. *Sarras.* Etching.

*GEORGE CHINNERY. Collection of Paintings, Miniatures and Drawings. Bequeathed by the late James Orange.

METALWORK.

Silver-gilt Snuffers with arms of Edward VI. ENGLISH; 1547-1553. Purchased under the Bequest of Francis Reubell Bryan.

Collection of WEST OF ENGLAND Club Brasses (Staff-heads). Bequeathed by the Reverend C. W. Shickle of Bath.

A group of NEAR EASTERN metalwork. Presented by the Executors of Lady Marling, C.B.E.

PAINTINGS.

*THOMAS GIRTIN. *Durham Castle and Cathedral.* Water-Colour.

*CHARLES CONDER. *The Blue Waters of Plymouth.* Water-Colour.

TEXTILES.

*Three specimens of EGYPTIAN embroidery. Twelfth-fourteenth century. Presented by Mrs. F. H. Cook.

*Embroidered Table Cover. ENGLISH; Elizabethan. Purchased with the aid of the National Art-Collections Fund.

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# PUBLICATIONS RECEIVED

ALCAN, PARIS.
LESPINASSE (P.). *La Peinture Suédois contemporaine.* 172 pp. + 16 pl.
DE STŒCKLIN (PAUL). *Le Corrège.* 111 pp. + 16 pl. (Art et esthétique.) 15 frs. each.

BARCINO, BARCELONA.
ELIAS (FELIU). *Escultura Catalana moderna.* Vol. I. 190 pp. with 47 ills.; Vol. II, 240 pp. + 32 pl.

BIBLIOTHÈQUE DE MUSÉE, PARIS.
SAMBON (ARTHUR). *Images populaires de l'Avesta en Perse au XII et XIII Siècles.* Description d'une collection de Faïences Persanes à Sujets nationalistes et d'une Série Orvietane de Style Sassanide. 15 pp. ill. + 4 col. pl.

CAMBRIDGE UNIVERSITY PRESS.
SELTMAN (C. T.). *The Cambridge Ancient History, Volume of Plates II.* 121 pp. fully ill. 9s.

CHAPMAN AND HALL.
NICHOLS (J. R.). *Bells thro' the Ages, the Founders' Craft and the Ringers' Art.* 320 pp. + 128 pl. 21s.

CHISWICK PRESS (PRIVATELY PRINTED).
POLEY (ARTHUR F. E.). *St. Paul's Cathedral, London.* 54 pp. + 32 pl. £7 7s. Obtainable from the author, Willow Bank, Hampton Hill, Middlesex.

DAVIES.
BERTRAM (ANTHONY). *The Life of Sir Peter-Paul Rubens.* 238 pp. + 1 pl. 8s. 6d.

FLOURY, PARIS.
FOSCA (FRANÇOIS). *H.-H. Newton.* 20 pp. + 40 pl.

HOLLINGS.
LAMB (CHARLES). *A Tale of Rosamund Grey and old blind Margaret.* Introduction by R. Brimley Johnson. 71 pp. + 1 pl. 10s. 6d.

KLINKHARDT UND BIERMANN, LEIPZIG.
*Albrecht Dürer.* Festschrift der internationalen Dürer-Forschung. Edited by Cicerone. 132 pp. fully ill. M. 8.50.

LANE.
SOUPAULT (PHILIPPE). *William Blake.* Translated by J. Lewis May. 64 pp. + 40 pl. (Masters of Modern Art.) 5s.

METHUEN.
WEST (NAN). *The Landscape Painter's Calendar.* 125 pp. with 32 pl. in col. and wash. 30s.

MILFORD: UNIVERSITY OF NORTH CAROLINA PRESS, CHAPEL HILL.
KANE (ELISHA K.). *Gongorism and the Golden Age.* 275 pp. + 24 pl. 16s.

NIJHOFF, THE HAGUE.
VAN MARLE (RAIMOND). *The Development of the Italian Schools of Painting.* Volume X. 605 pp. with 344 ills. + 11 pl. Gld.25.

PRIVATELY PRINTED.
RICHTER (I. P.). *La Collezione Hertz e gli Affreschi di Giulio Romano nel Palazzo Zuccari.* 66 pp. + 36 pl. + 5 loose col. pl. Introd. by Robert Mond (Romische Forschungen der Bibliotheca Hertziana, V).

SCHROLL, VIENNA.
PLANISCIG (LEO). *Andrea Riccio.* 504 pp. with 586 ills.

VAN OEST, PARIS.
GILLET (LOUIS). *La Peinture Française, Moyen Age et Renaissance.* 66 pp. + 64 pl.; ROUCHÈS (GABRIEL). *L'Architecture Italienne.* 64 pp. + 64 pl. (Bibliothèque d'Histoire de l'Art.) 36 frs. each.

WEEKLY.—The Architect, 3109-3113.

FORTNIGHTLY.—Beaux-Arts, 12, 13; Der Cicerone xx, 11-15; Der Kunstwanderer, x, 6-8.

MONTHLY.—The American Magazine of Art, xix, 6-8; L'Amour de l'Art, ix, 6-7; The Antiquarian, ix, 5-xi, 1; The Arts, xiii, 6-xiv, 1; Belvedere, 66, 67; Bulletin of the Metropolitan Museum of Art, xxiii, 7; Dedalo, ix, 1, 2; Deutsche Kunst und Dekoration, xxxi, 9; Domus, 1, 5; Drawing and Design, 25, 26; Gazette des Beaux Arts, 785, 787-8; International Studio, 366, 368-9, 371-4; Onze Kunst, xlv, 1; La Renaissance, xi, 8; La Revue de l'Art, 297-8.

BI-MONTHLY.—L'Arte, xxxi, 3, 4; Oud-Holland, xlv, 3, 4.

QUARTERLY. British Museum Quarterly, iii, 1; Jahrbuch der Preuszischen Kunstsammlungen, xxxix, 2; Kritische Berichte zur kunstgeschichtlichen Literatur, 4; Print Collector's Quarterly, xv, 2, 3; Quarterly Review, 497.

ANNUAL.—Leicester College of Arts and Crafts. Printing Trades Year-Book, 1927-8.

TRADE LISTS.—Allen and Unwin; *Autumn Announcements.* de Bois, Haarlem; *Estampes et Dessins modernes.* Cotswold Gallery; *Engravings from J. M. W. Turner's 'Liber Studiorum'* (Catalogue 14). Dent; *Autumn Books.* Götz, Hamburg; *Katalog* 38, *Frankreich.* H.M. Stationery Office; *Monthly Circular, No.* 113.

# THE NATIONAL ART-COLLECTIONS FUND

PATRON, HIS MAJESTY THE KING

*"The Fund" has now completed twenty-five years of useful work.*

The objects of the National Art-Collections Fund are to secure pictures and works of Art of every kind for the National and Provincial Museums and Galleries and to organize public opinion where the loss of masterpieces of national importance is concerned.

The minimum annual subscription is one guinea, and all lovers of Art are invited to become members. The privileges of Membership include admission without payment on paying days to the National Gallery, the National Portrait Gallery, National Gallery of British Art (Tate), and the Wallace Collection, admission to the Reading Room, Manuscript Students' Room and Print Room of the British Museum, and invitations to view important private Collections and Exhibitions.

Further information, and a summary of the achievements of the Society during the first nineteen years of its existence, may be obtained on application to the Secretary, National Art-Collections Fund, Hertford House, Manchester Square, London, W.1. Telephone: Mayfair 1337.

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Founded in 1910 for the acquisition of British and Foreign Works of Art, for loan or gift to Public Galleries.

A copy of the Society's Report for 1927 will be sent to all applicants. New subscriptions of one guinea upwards are invited. Members have the privilege of free entrance at any time to the Tate Gallery, Wallace Collection, and to a number of private exhibitions.

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# EXHIBITIONS

GREAT BRITAIN :

*London* :

BEAUX ARTS GALLERY. Early Maps and Naval Prints (closes September 19).

REDFERN GALLERY. Summer Salon by contemporary Artists.

REID, ALEX., & LEFEVRE. Pictures by Modern French Artists. Water-Colours by Modern British Artists. Original Etchings.

ROYAL PHOTOGRAPHIC SOCIETY. 73rd Annual Exhibition (opens September 17).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. The Modern English Engraver-Etchers.

TWENTY-ONE GALLERY. Summer Exhibition of Etchings and Engravings (closes September 12).

WALKER'S GALLERIES. 24th Annual Exhibition of English Water-Colours. Modern Water-Colours and Etchings.

*Brighton* :

FINE ART GALLERIES. Paintings, Sketches, etc., by John Constable from the collection of Mr. Cecil B. Morgan.

*Conway* :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

GERMANY :

*Munich* :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

*Lucerne* :

HANSEN GALLERY. Old and Modern Paintings.

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*New York* :

BOTTENWEISER, PAUL, 489 Park Avenue. Paintings by Old Masters.

DURAND-RUEL GALLERIES, 12 East 57th Street. French Paintings.

EHRICH GALLERIES, 36 East 57th Street. Old Masters and Table Decorations.

HIGGS, P. JACKSON, 11 East 54th Street. Works of Art.

KLEINBERGER GALLERIES, 12 East 54th Street. Ancient Paintings.

KNOEDLER GALLERIES, 14 East 57th Street. Contemporary American Etchers.

LEVY, JOHN, GALLERIES, 559 Fifth Avenue. Old Masters.

LEWIS & SIMMONS, Heckscher Building, 730 Fifth Avenue. Old Masters and Art Objects.

METROPOLITAN MUSEUM, 82nd Street and Fifth Avenue. Loan Exhibition of Gothic Tapestries (closes September 26).

PARTRIDGE, FRANK, 6 West 56th Street. Old English Furniture, Chinese Porcelains and Panelled Rooms.

REINHARDT GALLERIES, 730 Fifth Avenue. Modern French Paintings.

SCOTT & FOWLES, 680 Fifth Avenue. Eighteenth-Century English Paintings and Modern Drawings.

VAN DIEMEN, 21 East 57th Street. Paintings by Old Masters.

WEYHE GALLERY, 794 Lexington Avenue. Drawings, Water-Colours and Prints from Mexico and the West.

YAMANAKA GALLERIES, 680 Fifth Avenue. Works of Art from Japan and China.

YOUNG, HOWARD, GALLERIES, 634 Fifth Avenue. Selected Group of Important Masters.

# SALES DURING SEPTEMBER

ENGLAND :

*London* :

DEBENHAM, STORR & SONS. September 4, 6, 11-13, 18-20, 25-27, Stamps. September 28, Furniture, Pictures and Objets d'Art.

FOSTER. September 24-28, Decorative Furniture, Paintings and Water-Colours. Library belonging to the late Mr. A. H. Louis, Beaulieu, High Beech, Epping, on the premises.

KNIGHT, FRANK & RUTLEY. September 10 and 11, Contents of Collington Manor, Bexhill, on the premises.


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GREAT BRITAIN :

*London* :

COLNAGHI, P. & D., & CO. Paintings by Living Artists.

FINE ART SOCIETY. Animal Paintings by Jacques Nam and Water-Colours, *Sussex*, by Garnet Wolseley (opens October 3). Drawings, *Venice, etc.*, by Madame Emma Ciardi, and Drawings by Walter H. Allcot (opens October 24). Etchings and Engravings by Old and Modern Masters.

GREATOREX GALLERIES. Paintings, *Stalking the Deer*, by Sydney Steel. Water-Colours, *The Trossachs*, by J. G. Mathieson.

GOUPIL GALLERY. Sculpture, Drawings and Wood Engravings by Aristide Maillol. Wood Engravings by Eric Gill.

INDEPENDENT GALLERY. Paintings by Renoir.

LEICESTER GALLERIES. Paintings and Water-Colours by C. R. W. Nevinson. Sculpture by Dora Gordine.

PATERSON, W. B. Etchings by the late James Cadenhead (October 11-27).

ROYAL PHOTOGRAPHIC SOCIETY. 73rd Annual Exhibition (closes October 13).

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. 191st Exhibition (opens October 20).

REID, ALEX., & LEFEVRE. Drawings, *Morocco*, by Martin Hardie, and Drawings, *Spain*, by Keith Murray (opens mid-October).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. French Water-Colours.

TOOTH, ARTHUR, & SONS, LTD. Paintings by Giorgio de Chirico (opens October 10).

TWENTY-ONE GALLERY. Drawings and Etchings by Graham Sutherland (closes October 13). Flower Paintings by Nancy Lauder (October 15-27).

WALKER'S GALLERIES. Paintings and Drawings by Members of the Campden Hill Club (closes October 13). Paintings and Water-Colours by L. Masters Dalton, E. B. Macdonald, F. Wynne Murray and M. Stuart Smithson (October 15-27). Pastel Sketches, *Lake Como, etc.*, by Letice M. Thomson (October 16-29).

*Brighton* :

FINE ART GALLERIES. Autumn Exhibition of Modern Art (opens October 13).

*Liverpool* :

WALKER ART GALLERY. 56th Autumn Exhibition of Modern Art.

*Manchester* :

CITY ART GALLERY. Professional Photographers' Association.

GERMANY :

*Munich* :

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HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

*Lucerne* :

HANSEN GALLERY. Old and Modern Paintings.

# SALES DURING OCTOBER

ENGLAND :

*London* :

DEBENHAM, STORR & SONS. October 1-4, Paintings, Water-Colours, Engravings, China, etc.

FOSTER. October 3, 10, 17, 24 and 31, Pictures. October 4, 11, 18 and 25, Furniture, China and Objects of Art.

HARMER, H. R. October 1, 8, 15, 22 and 29, Stamps.

KNIGHT, FRANK & RUTLEY. October 8-11, Contents of Surrenden-Dering, Pluckley, near Ashford, Kent, including English Furniture, Portraits, Engravings and Books (on the premises).

SOTHEBY & CO. October 26, Works of Art. October 29 and 30, Books. October 31, Prints.

*Scarborough* :

WARD, PRICE & CO. October 30-November 3, Chinese Works of Art, the property of the late Mr. J. R. Twentyman.

GERMANY :

*Berlin* :

GRAUPE, PAUL. October 24, English, French and Sporting Prints.

*Frankfurt on Main* :

HAMBURGER, LEO. October 15 and 19, Coins.

PRESTEL, F. A. C. October 16-19, Modern Etchings and Engravings.

HOLLAND :

*Amsterdam* :

MULLER, F., & CO. October 16, Six Collections of Paintings and Drawings.


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# FORTHCOMING SALES—CHRISTIE'S REPORT; THE SIX COLLECTION

BY A. C. R. CARTER

Every frequenter of CHRISTIE'S seems to be aware that, for the first time in the history of this famous house, an official report is to be issued describing and illustrating the chief sale-room events at King Street during the 1927-8 season. The liveliest anticipations are being aroused in amateur and professional circles as to this forthcoming innovation, on which Mr. Gordon Hannen has been closely engaged for some time, and the appearance of the volume is being keenly awaited. Although the sales at Christie's, since the first on "Fryday Dec 5 1766" (to quote the spelling on the earliest catalogue), have received the attentions of every class of writer for the Press, the firm itself has kept aloof from publishing any annual account of its transactions. When, therefore, the buyers of important pictures and of the various fine things offered last season received courteous requests from Christie's for permission to use illustrations of these, it became evident that the firm was contemplating a new departure, and the remark frequently made was: Why has this not been done before? Even as a souvenir of the great Holford sale last May, this Christie's Report will be valued. Mr. Gordon Hannen has taken great pains in giving exact information to accompany each of the numerous illustrations so that, at a glance, the reader will have before him the complete history of every important lot. The descriptive accounts of the chief events to be included in the ensuing volume have been entrusted to the writer of these notes.

Arrangements have been made at SOTHEBY'S for a five days' sale, beginning on November 5, of the very numerous and diverse works of art collected by Sir Hercules Read throughout his long career. An enterprising collector of antiques would be inspired if he contrived to buy this remarkable array en bloc and keep it as a very learned curiosity shop. One hears much nowadays of "association" objects, especially in books, and a pair of French silver powder-boxes engraved with the arms of De Rohan impaling Montmorency seem to have a strong appeal. Listen to the pedigree. Sir Hercules inherited them from that great man at the British Museum, Sir Augustus Franks, who had them from Felix Slade, who had inherited them from the family of Orequy. A first century B.C. Parian marble head of Venus came also from the Franks collection, and among the multiform objects of Chinese art is a jade drinking cup used by one of the Mogul emperors in his carousals. The textiles are especially interesting, and nine years ago in this magazine the Gobelin panel was described, woven with the bust portrait of Princess Dashov, of such brilliancy as to give the effect of a portrait in oils. A German, late fifteenth-century, altar frontal, woven with a Tree of Jesse, and an early fifteenth-century tapestry panel (probably English work) representing the Holy Trinity with four Saints, should also be mentioned. The varied miniatures include a pair of fourteenth-century full-length illuminations of a Constable of France and the Treasurer of the Court of Burgundy. Twelve German sixteenth-century apostle spoons, engraved with mottoes relating to food, are noticeable on account of the one engraved with the advice, "In Multis Escis Infirmitas." Any man who has survived a sixteen-course dinner under German auspices will know both the strength and the failing of this motto.

Even without the famous Rembrandt portraits, the sale at Amsterdam on October 16 of the Six Collection which will be held at Messrs. FREDERIK MÜLLER and Co.'s, under the direction of Mr. A. W. M. Mensing, is sure to be an event of considerable interest to collectors in all parts of the world. Rembrandt's name, however, does appear in the remarkably fine illustrated catalogue which has been issued, because as many as ten of his etchings and drawings of first-rate importance are to be offered. If Rembrandt's world-renowned family portrait of the *Burgomaster Six* cannot come into the sale-room, there is to be that marvellous etching of him totally different from, but almost equal as a wonderful conception to, the portrait. Jan Six is here shown in the full light of the window, against the sill of which he leans, reading a book. This rare masterpiece is in the second state, signed and dated 1647 on the right margin, and should arouse very eager competition. It should certainly bring much more than the example in the Holford sale thirty-five years ago (£380), when the highest price was £2,000 for *Rembrandt leaning on a Sabre* in the first state. The result should be more like the bid of 3,600gs. which Mr. Lugt made in the Rudge sale at Christie's in 1924 for a first state of that *Dr. Arnoldus Tholinx*, who was the brother-in-law of Jan Six. This etching is accompanied by one in the third state, an example of which brought 540gs. in the Rudge sale, and by three specimens of the *Medea*. The six drawings by the master include the beautiful pen-and-ink *Joseph interpreting his Dreams*. So much has been written about the Six Collection that the approaching sale strikes the ordinary Briton as the offer at auction of a room in our National Gallery. It will be interesting in view of the recent Holford sale to watch the fate of that little chef d'œuvre by Paul Potter, known throughout the world as *The Dairymaid washing her Milk Pails*, but rendered in the Müller catalogue as *Idyle champêtre*, and to see whether it brings as much as 8,000gs. given by Mr. Lugt for the Dorchester House *Rabbit Warren*.

Visitors will recall, too, that, near to Rembrandt's portrait of Jan Six, used to hang Jan Steen's delightful capture of a lovely girl ("une blonde sensuelle" according to the sale catalogue) supping off oysters; and not far away was Adriaan van de Velde's breezy scene near Zandvoort.

It is not often that the words "Diary of Samuel Pepys" appear in a foreign catalogue, and therefore it is noteworthy that these are added for reference in the description of Willem Schellinks's sea-piece, known in Holland as *De Tocht naar Chatham*, depicting that adventurous enterprise by Admiral de Ruyter in June, 1667, when he came up the Thames and made a sorry mess of the forts and shipping near Rochester. This playful allusion to Pepys rubs it into us because this Dutch invasion certainly caused a bit of a national panic at the time, and the diarist reflected it by sending his wife and his father post haste to Brampton "with about £1,300 in their night-bag" to bury in some safe hiding-place until the anxious business was over. But this picture has a much more enduring claim for historic notice. Let it be recalled that when, in 1672, Charles II was casting about for excuses to declare war against the Dutch "some abusive pictures" were mentioned as capital reasons. The Dutch themselves could not understand this precedent for the later Kruger's "moral and intellectual damages" until a bright meinheer remembered that, in the background of a portrait of Cornelius de Wit in the town-house at Dort, was a scene of some ships on fire in a harbour. As De Wit had distinguished himself under De Ruyter in the 1667 Thames naval foray, it was construed that this burning scene was the Chatham affair—a fortiori, a more burning insult. So it may well be that this Schellinks picture is the "daddy" of the offence, and poetic justice demands that it should be bought for England on October 16 to keep us in a proper state of humility. Taking a privilege of friendship I might suggest that Sir Joseph Duveen (who is rightly proud of his Dutch descent) should, as usual, be the beneficent intermediary.

The Six Terborch has long been admired, being the well-known panel depicting a girl engrossed in writing a letter; and another such is Adriaan van Ostade's *Fishwife* or *L'étal de la poissonnière* or even the *Vischbank*, to give it its Dutch name, signed and dated 1672, and full of beautiful colour. The crab in this is supposed to be one of the marvels of close observation in still-life painting. Another famous Six picture, beloved of the tourist, is assuredly Nicolaes Maes's *Eavesdropper* with its longer French title, *Junon, ou la jeune femme aux écoutes*, in which the inquisitive maid at the foot of the stairs listens eternally to the couple beyond. Brekelenkam, too, reaches a high level of accomplishment in *The Three Ages*, a more comprehensive name for the composition than *Grandmère dort*. In the exceptionally good catalogue which Messrs. Müller have prepared for the sale there are over fifty illustrations, and all the foregoing pictures are reproduced. But as this Six dispersal will be memorable, attention should be drawn to some of the other fine pictures which have been illustrated. The Berckheyde *Château de Heemstede* receives a catalogue note that in 1642 Charles I's queen, Henrietta Maria, was entertained with much parade at this historic mansion. As for the landscapes, there are the cascade and the snow-scene by J. van Ruisdael; the romantic *Vue de Port Italica* by Weenix; Aart van der Neer's magnificent moonlight scene on the river Amstel; Van der Heyde's view of old Delft with the church of St. Hippolyte; and the Hobbema master-piece of a woody landscape which has always been much coveted. A real glimpse of life in old Amsterdam is provided by Pieter de Hoogh's busy interior of a Dutch home in which the lady of the house, assisted by her maid, is attending to the linen-chest, and through the open door beyond are seen the neighbouring houses bathed in sunlight. *The Music Lesson* by Frans van Mieris shows the Leiden painter to be comparable with his master Dou (whose candle-



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light theme of *The Dentist* does not appear in this Six sale catalogue), and Mieris's pupil, Jacob Ochtervelt, is well exemplified by *The Oyster Eaters*, in which the play of light on the rich costume of the young lady holding a tall wine-glass and an oyster-fork, and on that of the cavalier playing a lute, seated opposite, is beautifully done. Not so well known in this country are the works of the Delft artist, Cornelis de Man, whose *Gold-weigher* shows much individuality of outlook, and Cornelis Dusart of Haarlem (1660-1704) is another less-known painter, but whose *Milkseller* is a picture which shows how Morland derived from the Dutch tradition. Wouwerman has always been associated with the Six collection, yet the only work by him to be offered is *Market Day*, a composition crowded with figures representing all the fun and all the stir of a fair. Such is a general survey of the collection, and mention should not be omitted of an impressive work by Jacob Jordaans, *The Adoration of the Shepherds*, in which the painter quite belies the adverse criticisms often passed upon his scriptural themes.

While these events are happening at Amsterdam there will be a few interesting sales at PRESTEL'S, Frankfurt. Dr. A. W. von Dietel is well known for his collection of modern etchings, and it is to be observed that in collecting his examples of "Meisterwerke" in "moderner Graphik" he did not omit to secure specimens of such British executants as Miss A. Bauerle, Muirhead Bone, R. P. Bonington (Façade of St. Jean, Lyons), Frank Brangwyn, R.A., Frederick Burridge, R. E. Y. Bush, Sir David Cameron, R.A., E. W. Charlton, Francis Dodd, A.R.A., Alfred East, Morley Fletcher, Robert Goff, Sir F. Seymour Haden, Oliver Hall, Alfred Hartley, C. E. Holloway, Sir Charles Holroyd (represented by eight works), S. Lee, A.R.A., A. Legros (thirteen examples), E. A. Lumsden, D. S. MacLaughlan (eleven works), W. Monk, Miss C. M. Nicols, W. Nicholson, C. H. Shannon, R.A. (twenty-nine examples), W. Shirlaw, William Strang, R.A. (twenty-three examples), F. Inigo Thomas, C. J. Watson, Whistler (twelve examples). I conceive it to be of interest to mention these names as showing the appreciation by foreign collectors of British art.

At the rooms of LEO HAMBURGER, Frankfurt, the extensive collection of coins formed by Adolf Ikle, of St. Gallen, numbering 2,633 lots, will occupy several sessions beginning on October 15. This array contains examples of every coin struck in the Swiss cantons, and much importance is laid upon a St. Gall taler designed in 1564 by the medallist Jacob Stampfer, believed to be the only one extant bearing the inscriptions "MONETA NOVA CIVITATIS SANGALLIENSIS, 1564," and "SOLI DEO OPTIMO MAXIMO LAUS ET GLORIA." On the obverse are the figures of a bear and two angels, and on the reverse a double-headed eagle. Another coin sale at Hamburger's, to be held on October 19, consists of the finds of Merovingian coins unearthed in 1904 and 1907, which should appeal especially to archæologists.

The Berlin auctioneer, Herr RUDOLPH LEPKE, very properly prefaces the catalogue of the sale on November 6-7 of works of art from the museums and palaces in Leningrad (Hermitage, Palais Michailoff, Gatschina, etc.) by the frank denial that the Soviet Government has any intention of selling off State property, and that the objects to be offered are solely those "easily dispensable on account of the enormous wealth of material accumulated in the Russian museums." It is also stated that these museums now number four hundred compared with forty before the war. Funds are obviously necessary for their upkeep, and "superfluous objects" are therefore to be sold. These comprise chiefly French furniture and tapestries, and among the pictures are Rembrandt's son Titus, by Nicolaes Maes, and a *Madonna and Child* by Cima da Conegliano.

As we go to press some information comes to hand regarding two very interesting sales. The first will be held by KNIGHT, FRANK and RUTLEY on October 8 and the three following days on the premises of Surrenden-Dering, Kent. There is a collection of family portraits given to Lely, Kneller, Janssens, Highmore and others, and a large collection of rare English furniture, including a Tudor ecclesiastical oak seat carved with Gothic tracery, a Queen Anne oyster walnut cabinet and Jacobean, Chippendale and Sheraton pieces of note. The second announcement is made by WARD, PRICE and Co., of Scarborough, who will sell on October 30 and on the four following days, at Kirbymisperton Hall, Yorkshire, an important collection of Japanese and Chinese bronzes such as temple bells, vases and figures, as well as a K'ang Hsi cannon described as having an authentic inscription in Chinese and Arabic. There are many other Oriental pieces in the shape of ornaments of various sorts and some model junks. A special point is made of a large collection of arms of varied origins.

The GALERIE GEORGES GIROUX, Brussels, will sell on October 15, 16, and 17 the collection of Otto O'Méara, which includes a painting ascribed to Duccio and another given by Mr. Van Marle and Mr. Berenson to Segna di Bonaventura. There are other rare and valuable specimens of early Italian pictorial art, as well as early Flemish, German and Spanish works, including a picture given to Albert Bouts by Dr. Friedländer. There are also seventeenth and eighteenth century pictures by well-known masters, Russian ikons, etc.

# PUBLICATIONS RECEIVED

BLACK.

OUTHWAITE (IDA RENTOUL). *Blossom*, a fairy story. 94 pp. + 16 pl. (8 in col.). 10s. 6d.

CHAPMAN AND HALL.

COKE (DESMOND). *Confessions of an incurable Collector*. 255 pp. + 56 pl. (1 in col.). 21s.

DENT.

WICKSTEED (JOSEPH H.). *Blake's Innocence and Experience*. 301 pp. + 79 pl. (4 in col.). 21s.

GOTHEIN (MARIE LUISE). *A History of Garden Art*. Edited by Walter P. Wright. Translated by Mrs. Archer-Hind. Vol. I. 459 pp. with 355 ills. Vol. II. 486 pp. with 313 ills. £4 4s. the set.

HARRAP.

IRVING (WASHINGTON). *The Legend of Sleepy Hollow*. 103 pp. ill. + 8 col. pl. by Arthur Rackham. 10s. 6d.

HIERSEMANN, LEIPZIG.

GAHLNBÄCK (JOHANNES). *Russisches Zinn*. 217 pp. with 187 ills. + 16 pl.

TISCHER (FRIEDRICH). *Böhmisches Zinn*, und seine Marken. 329 pp. ill. + 16 pl. M.90.

LANE.

GSELL (PAUL). *Millet*. Translated by J. Lewis May. 64 pp. + 60 pl. 5s.

COLNAGHI (SIR DOMINIC). *A Dictionary of Florentine Painters*. Edited by P. G. Konody and Selwyn Brinton. 286 pp. £3 3s.

STERNE (LAURENCE). *The Life and Opinions of Tristram Shandy, Gentleman*. 557 pp. ill. by John Austen. 25s.

MACMILLAN.

FAIRFIELD (OTHO PEARRE). *The Italian Renaissance in Art*. 487 pp. fully ill. 21s.

MILFORD: UNIVERSITY OF NORTH CAROLINA PRESS.

CAPART (JEAN). *Lectures on Egyptian Art*. 290 pp. with 188 ills. 23s.

THE STUDIO.

*G. L. Brockhurst, A.R.A., R.E.* Introduction by Malcolm Salaman. 10 pp. + 12 pl. (Modern Masters of Etching, 19). 5s.

*Caricature of To-day*. Introduction by Randall Davies. 16 pp. + 136 pl. 7s. 6d.

GRUNDY (C. REGINALD). *English Art in the Eighteenth Century*. 82 pp. + 57 pl. (1 in col.). 10s. 6d.

WACKER, BERLIN.

MEIER-GRAEFE (JULIUS). *Vincent Van Gogh der Zeichner*. 56 pp. + 52 pl.

WREN SOCIETY.

*The Fifth Volume of the Wren Society*, 1928. Designs of Sir Chr. Wren for Oxford, Cambridge, London, Windsor, etc. Original Wren drawings from All Souls, Hans Sloane, and Sir John Soane's Collections. 60 pp. + 45 pl. Issued only to subscribers.

WEEKLY: The Architect, 3114-7.

FORTNIGHTLY: Beaux-Arts, 14.

MONTHLY: The Arts, xiv, 2; Belvedere, 69; Bulletin of the Metropolitan Museum of Art, xxiii, 8; Bulletin of the Worcester Art Museum, xix, 2; Cahiers de Belgique, numéro spécial; Deutsche Kunst und Dekoration, xxxii, 1; Gazette des Beaux-Arts, 786; La Revue d'Art, xlv, 1.

QUARTERLY: Münchner Jahrbuch der bildenden Kunst, v, 3.

OCCASIONAL: Il Vasari.

PAMPHLET. NILSSON (GERHARD). "Korsriddaren" i Statens Museum fer Kunst i Köpenhamn och "Riddaren med Falken" i Göteborgs Museum två Skrattetande S. K. Rembrandt. 8 pp. Kr.1.50.

TRADE LISTS.— Bell: *Autumn Books*. Davies: *List of Books*. Dent: *Autumn Books*. Gilhofer und Ranschburg, Lucerne: *Fine Engravings, Etchings, Woodcuts*, Catalogue xiv. Götz, Hamburg: *Europa, England*, Katalog 39; *Bücher und Graphik*, Katalog 40. Hess, Munich: *Incunabeln, Holzschnittbücher, Varia*, Katalog 32. H.M. Stationery Office: *Monthly Circular*, No. 114.



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# EXHIBITIONS

GREAT BRITAIN :

*London* :

COLNAGHI, P. & D., & CO. Paintings for Samlesbury Hall, Blackburn, and other works by Sir Charles J. Holmes.

FINE ART SOCIETY. Pottery by Alfred Hopkins (opens November 7). Water-Colours, *Scottish Grouse Moors*, by W. Egginton (opens November 14).

FRENCH GALLERY. Modern Art.

GOUPIL GALLERY. Goupil Gallery Salon of Modern Art (opens November 9).

KNOEDLER, M., & CO. Works by Mancini (opens November 15).

LEICESTER GALLERIES. Drawings and Lithographs by Toulouse-Lautrec. Landscapes and Flowers by Beatrice Bland. Recent Work by Paul Nash.

LONDON ARTISTS' ASSOCIATION. Works by Bernard Adeney (closes November 10).

PATERSON, W. B. Pottery by W. Staite Murray.

ROYAL INSTITUTE OF OIL PAINTERS. 45th Annual Exhibition.

ROYAL SOCIETY OF BRITISH ARTISTS. Autumn Exhibition (opens November 5).

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. 101st Exhibition.

ROYAL SOCIETY OF PORTRAIT PAINTERS. Annual Exhibition at the Grafton Galleries (opens November 3).

REID, ALEX., & LEFEVRE. Paintings and Drawings by Leslie Hunter and Pierre Gatier.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Water-Colours by Edward Bawden and William Gillis. Etchings by Thomas Handforth.

TOOTH, ARTHUR, & SONS, LTD. Paintings by Giorgio de Chirico (closes November 3). Sculpture and Drawings by Ossip Zadkine (opens November 7).

TWENTY-ONE GALLERY. Flower Paintings by Maxwell Armfield (closes November 22).

WALKER'S GALLERIES. Water-colours, *Morocco*, by Romilly Fedden (closes November 21). Memorial Exhibition of Water-colours by the late Tatton Winter (closes November 14). Water-colours, *Italy, etc.*, by Mabel M. Spanton (closes November 13). Paintings and Crafts by Catherine Ouless, Estella Canziani, Marta Bowerley, Maud Eastman and Helen Rock (November 16-29). Stoneware and Pottery by Charles Vyse (opens November 26).

WHITECHAPEL ART GALLERY. Contemporary British Art.

*Brighton* :

FINE ART GALLERIES. Autumn Exhibition of Modern Art.

*Liverpool* :

WALKER ART GALLERY. 56th Autumn Exhibition of Modern Art.

GERMANY :

*Munich* :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

*Lucerne* :

HANSEN GALLERY. Old and Modern Paintings.

# SALES DURING NOVEMBER

ENGLAND :

*London* :

DEBENHAM, STORR & SONS. November 1, 6, 8, 9, 13-15, 20-22, 27-29, Jewellery and Old English Silver. November 9, Antique and Modern Furniture, Pictures and Objets d'Art.

SOTHEBY & CO. November 1, 2 and 16, Porcelain, Pottery, Rugs, Textiles and Old English Furniture, etc. November 5, 12-14 and 19, Printed Books and Manuscripts. November 5-6, Works of Art belonging to Sir Hercules Read. November 8 and 22, Pictures and Drawings. November 12 and 13, Egyptian, Greek and Roman Antiquities. November 14 and 15, Old Master Engravings. November 15, Arms and Armour and Old Oak Furniture. November 20, Drawings and Engravings belonging to the late Dame Charlotte de Bathe. November 21-23, Works of Art. November 21, Oriental Manuscripts and Drawings.

FRANCE :

*Paris* :

BAUDOIN, HENRI, at the Galerie Georges Petit. November 23, Porcelain, Furniture, Tapestries and Carpets.

LAIR-DUBREUIL, F., at the Hotel Drouot. November 19, Old and Modern Masters.

GERMANY :

*Berlin* :

GRAUPE, PAUL. November 5 and 6, The Collection of Th. Stoperan, Berlin.

*Frankfurt a. Main* :

HAHN, HENRICH. November 6, Old Furniture and Paintings.

*Leipzig* :

BOERNER, C. G. November 15 and 16, Early Dutch and Flemish Engravings.


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# FORTHCOMING SALES. SIX SALE RECALLED. DE NEMES SALE.

## BY A. C. R. CARTER

Amsterdam is evidently destined to be remembered in art-sale chronicles on account of two important dispersals this autumn. At the time of writing, the remainder of the celebrated Jan Six collection (which was fully described in these columns last month) has just been sold by Messrs. FREDERIK MÜLLER and Co., and this successful event has been rendered all the more memorable by the patriotic acts of a generous individual and of a Dutch national art society. In paying £26,500 for Terborch's beautiful panel, *The Letter,* in order to present it to the Mauritshuis, Sir Henri Deterding—who had already saved for the Dutch nation the famous Rembrandt *Jan Six* portrait and other great works in this renowned collection—gave another proof of his Duveen-like munificence. The second act, deserving of especial mention, was the Rembrandt Association's spirited bidding for De Hoogh's typical capture of sunlight and the busy life of a seventeenth-century Dutch housewife, which ended in the successful purchase of the work for the Rijksmuseum at the enthusiastic sum of £12,000. The maximum price, £33,000, was paid by the Knoedlers for the characteristic Hobbema landscape, and the Steen *Oyster-Eater* (showing "une blonde sensuelle") fulfilled expectations in realizing £17,400. Last month I wondered whether Paul Potter's *Dairymaid washing her Milk Pails* would disturb the record of 8,000gs. given for the painter's beautiful *Rabbit Warren* in the Holford sale at Christie's, but the Six price works out at about £7,000. The surprise of the Amsterdam sale was the bid of £10,000 for Van der Heyde's *View of Old Delft,* quite easily an auction maximum for a work by this Amsterdam artist, but, as I confidently anticipated, something like a furore attended the submission of that superb Rembrandt etching of *Jan Six at the Window,* in the second state. In giving 90,000 florins for this rarity, the Colnaghis paid a sum much in excess of the 3,600gs. realized by the famous *Dr. Arnoldus Tholinx* in the Rudge sale, 1924. The total achieved on October 16 was about £165,000, which is less than half of the total for the first day of the Holford sale, but it was nevertheless a worthy result. It is useless to prognosticate what the aggregate would have been if the Six collection in its entirety had been offered. One should also bear in mind—in this comparison—that masterpieces had been bought privately from the Holford collection.

The second important Amsterdam sale this autumn to be conducted by Messrs. Frederik Müller and Co. will be the offer of another well-known collection of pictures and works of art on November 13-14. Again it would be correct to describe this Marczell de Nemes collection as a remainder because one cannot forget the very remarkable array of possessions which this owner sold in Paris in June, 1913. He was then mentioned territorially as "de Budapest." Indeed, from a note which I made later in this Paris catalogue, I find that, in 1921, Herr de Nemes presented to the Budapest Museum a very beautiful *Magdalene* by El Greco which was withdrawn at 65,000 francs in 1913. The collector had obviously a great admiration for this painter's works, because the catalogue included as many as twelve examples. The chief of these, from an auction point of view, was the *Immaculate Conception,* which realized 155,000 francs. Most people attending the sale were under the impression that M. Bernheim had succeeded in buying this fine picture, but it is to be offered at Amsterdam. Painted between 1613 and 1614, it has a noble Cadiz and Madrid provenance, and has been exhibited at Budapest, Düsseldorf, and three times at Munich, the last occasion being in 1922. This singularly beautiful composition (which used erroneously to be called an *Assumption*) shows the spiritual fervour of El Greco in its intensest form, and the general effect is one of aerial majesty of colour and design. It will not be surprising to find that, on this second auction appearance, the picture will be acclaimed by collectors.

The Primitive section, to be offered at the outset of the sale, is bound to attract attention and discussion. The first panel in the catalogue, for instance, has been doughtily attributed to that rare brother of Andrea Orcagna, Nardo di Cione, known by his *Virgin with St. Gregory and St. Job* in the church of Santa Croce. This De Nemes polyptych shows the *Virgin and Child with four Saints,* five compartments in all, and each is finely drawn and in well-preserved colours on a gold ground. There was no example by Nardo in the Benson collection, although there was a work by his brother Jacopo which used to be attributed to Taddeo Gaddi. Another stout claim is made for the panel of *Christ and the Soldiers* being the work of Mariotto di Nardo, but the authorities are not so certain about a *Calvary* being by Spinello Aretino. Formerly in the collection of the veteran National Gallery trustee, Mr. J. P. Heseltine, a panel of *Saints and Angels* has cogent reasons for being ascribed to Giovanni del Biondo. With regard to the *Virgin and Child* by Fra Angelico, this is held by one German authority to be of slightly earlier execution to the subject of the Madonna enthroned in the Academy at Florence. There are three fifteenth-century Florentine *cassone* subjects, and another very interesting panel is by the Master of the Madonna del Bambino Visto. The *St. Michael* panel, now assigned to the Venetian, Lazzaro Bastiani, is probably not yet out of the wood of attributions, as it has been variously named by authorities in the past. Cima da Conegliano and Benedetto Diana have been mentioned by some, and in this magazine, four years ago, Gronau suggested Carpaccio, and only last year A. Venturi put forward Carpaccio as a possible executant. Other early works which will excite discussion are by Melozzo da Forli, Francesco di Giorgio, and Giovanni Santi. The *Pietà* by the last was mentioned in THE BURLINGTON MAGAZINE in 1924.

The Luca Signorelli is claimed to be only a school picture, and on verifying the note that Francesco Melzi's *Holy Family* was shown at Burlington House in 1910 one discovers that it was then lent by the late T. Humphry Ward. As for the rest of the Italian pictures, a Palma Vecchio *Pastoral* has been compared with a picture in the Glasgow Gallery, but the De Nemes work was once attributed to Giorgione. The Tintoretto *Susannah* appears to be a very luminous composition, and may bring a goodly sum, along with the second picture by the master of the *Virgin and Child with two Saints*: a remark which applies to Tiepolo's *Golgotha* and to a delightful Guardi view of the *Rialto Bridge,* which is likened to one of the attractive Guardis in the Wallace Collection.

The De Nemes sale, fifteen years ago, provided two "sensations" which cannot be repeated. The first incident was connected with a Goya picture of children playing, which was recognized as *Las Gigantillas* which had been missing from the Prado since 1869. The peremptory action of the Spanish Government in reclaiming this Goya, although strictly legal, was much debated at the time. The pair of Goya portraits, now to be sold, have no such national provenance, and were apparently acquired from noble Spanish families. The most discussed incident, however, in 1913 was the sale of the Rembrandt portrait of his father, realizing 500,000 francs (about £20,640), and now in the Kimball collection, Chicago. Less than two years before (December 9, 1911) this portrait had been offered at Christie's, but, because the company generally looked upon it as merely a version of the one in the Neumann collection, it slipped through at the moderate sum of 210gs. It was then bought for Mr. A. H. Buttery, the well-known picture-healer, who soon discovered Rembrandt's monogram in cleaning. After that it was soon passed by Dr. Bode, and it then joined the De Nemes collection at about £6,000. There is no Rembrandt this time, although there are several notable Dutch pictures, including a remarkable Jan Steen depicting the pleasures of age and youth, with a long previous provenance ending in the Von Tavornok collection, Vienna. The pair of Ruisdael landscapes came out of the famous Maurice Kann collection, Paris, but there are no details of a *Nature Morte* ascribed to the incomparable Vermeer. The success of the Six De Hoogh interior will add interest to the De Nemes De Hoogh, which I find to be the picture which was bought by the Bond Street dealer, Lesser, for 920gs. in the Erle Drax sale, 1910. As in the Italian section, the Primitives will probably draw more attention, especially a Van Eyck *Virgin between two Saints* and a triptych of a *Holy Family* by Dürer, dated 1515. A pair of portraits by Bartholomew Bruyn, the elder Cranach's *Judgment of Paris,* and panels by Hans Fries and Bernhard Strigel should also be noted. A few French pictures include one of Hubert Robert's pictures of ruins, *Nîmes and its Monuments,* which was once in Sir Henry Campbell Bannerman's collection. The two English pictures comprise a Constable subject of an embarkation and a Hoppner half-length portrait of Mrs. Jordan (translated into "Madame Jordans") which Sir Henry Irving used to have in the Lyceum Theatre Green Room, but this portrait was



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apparently sold before the Irving sale in 1905. As in 1913, the De Nemes pictures will be supplemented by an important sale of tapestries, Limoges enamels, a collection of illuminated miniatures, bronzes of the Italian Renaissance, and a few valuable carvings in ivory.

In the previous number mention was made of the forthcoming sale on November 6-7 by the Berlin auctioneer, Herr RUDOLPH LEPKE, of pictures and works of art taken out of various Russian museums and palaces. I see no reason to disbelieve the statement that these are generally superfluous or duplicated objects, even if they obviously include confiscations from the *ancien régime*. Naturally there has been a shrill outcry in many quarters on the turpitude of Soviet officials, but it seems to me that the real shout of indignation should be reserved if and when it ever happened that there was another "Sack of Versailles" at the Hermitage. Even then it would be far better for other nations to possess such world-renowned art treasures. In the meantime the Soviet Government appear to be still closely guarding its national art possessions, and even the Devil should have his due.

Messrs. HOLLSTEIN and PUPPELL, of Berlin, announce a long sale of the works of Karl Blechen, beginning on November 8. There are also numerous etchings and engravings by Dürer, Rembrandt, Altdorfer, Cranach, Ostade and Schongauer. German cataloguers are usually accurate, but it is necessary to state that John Flaxman was not born in New York but plain York. In the British section one notes several good mezzotints after Reynolds, engravings by W. Woollett, Bartolozzi, J. R. Smith, Watson and MacArdell.

C. G. BOERNER, of Leipzig, will sell on November 15 some fine Dürer engravings and woodcuts, including a remarkable impression of *St. Hubert*, and there are rare examples by or after Mabuse, Lucas van Leyden, and A. van Ostade. The Rembrandts contain a first state of *The Three Crosses* and also of *Clement de Jonghe*. HEINRICH HANN, of Frankfurt, will hold various sales of enamels, faïence, and majolica early in November, and in the same city SALLY ROSENBERG will conduct an important sale of coins on November 12. Some remarkably good Greek coins are also to be offered by OTTO HELBINGMACHE at Munich on November 8. These are fine examples of the ancient art of the sculptor-medallist, and recall the famous Benson sale at Sotheby's some years ago.

At the GALERIE GEORGES PETIT, Paris, there will take place on December 3 an important sale of interest to those who are fond of modern art. There will be pictures by Camille Pissarro, Cézanne, Delacroix, Manet, Monet, Seurat, Sisley, etc., being the collection of Pissarro himself, who will be in a double sense the hero of the sale, for it is the set of Pissarros that is the most impressive feature of the collection. They belong to various periods, so the set has a biographical air. Some are well known, like the *Jardin à Pontois*, *La Causette* and the charming *Kensington Gardens*. The works by artists other than Pissarro are in pastel, water-colour or line.

# GALLERY AND MUSEUM ACQUISITIONS

## BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

VENETIAN SCHOOL (attributed to PORDENONE). *Charity*; pen and ink.

F. PACHECO. *St. John* (1632), from A. G. B. Russell collection. Presented by Captain Hibbard through the National Art Collections Fund.

R. GAYWOOD. *A musician* (original drawing for an etching by Gaywood).

C. L. CHATELET. *Environs of Girgenti*: *Salt-mines at Alimena*. Water-colours engraved in St. Non's "Voyage Pittoresque."

C. PISSARRO. *La Vachère*. Pen and water-colour.

J. ISRAELS. *Three women seated on the shore*. Charcoal.

PRINTS.

L. CRANACH. *The Crucifixion*; rare early canon cut from the Passau Missal of 1503 (Vienna). Presented by H. Van den Bergh, Esq.

*The Elector John Frederick I of Saxony*. Woodcut, B.131.

Anonymous Italian woodcut, sixteenth century. *Regina Coeli*.

P. BAST (d. 1605). *Tobias and the Fish*. Engraving.

C. BOS. *Seated Female figure*. Engraving.

B. REITTER. *St. Jerome*. Etching.

M. ROTA. Portraits of *Maximilian II*, *Colleoni*, the *Archbishops of Breslau* and *Gran*, and *Jean de la Valette* (Engravings).

G. DE ST. AUBIN. *L'Incendie de la Foire St. Germain*, 1762. Six etchings (Dacier 28-33).

P. M. ALIX. *Vous vous reverrez un jour*. Aquatint printed in colours.

A. C. CARAFFE (after). *Le Destin*, by Lefèvre-Marchand; in colours.

C. SIMS, R.A. *The Offering* and another; aquatints.

## VICTORIA AND ALBERT MUSEUM.

Items marked * are not yet exhibited.

ARCHITECTURE AND SCULPTURE.

*Christ in Majesty*. Relief in walrus ivory. ENGLISH; first half of the eleventh century.

*Jesse*. Carving in oak. ENGLISH; early sixteenth century.

CERAMICS.

*One hundred and nineteen panels of stained glass from Ashridge Park Chapel (originally at the Abbey of Steinfeld). RHENISH; sixteenth century. Presented anonymously.

Vase of MEISSEN porcelain in *famille verte* style. About 1725. Purchased.

Persian pottery bowl with window decoration and painting in blue, black and turquoise. (Formerly in the Henry Wallis Collection.) Presented from the funds of the Bryan Bequest.

A collection of fragments of ANCIENT EGYPTIAN rings and other jewellery in coloured glass-paste. Presented by Professor Percy E. Newberry.

METALWORK AND WOODWORK.

Pair of bronze axle-caps with linch-pins. Early Chinese "Ch'in" style.

Set of 24 lead number-labels from a wine-cellar. ENGLISH; early eighteenth century. Presented by Brig.-General A. Gurdon Kemball.

Various architectural details from Foley House, Portland Place, London, built by James Wyatt about 1774, including a niche with columns, door and bookcase, and wrought iron and brass staircase balustrading. Presented by Robert B. Solomon, Esq.

PAINTINGS.

*J. MIDDLETON. Water-colour landscape.

*EDNA CLARKE HALL. *Study at Portscatho, Cornwall*. Water-colour drawing. Presented by Mr. G. D. Hornblower.

*DR. MONRO. Drawing in Indian ink and colour. Presented by Miss Le Geyt.

TEXTILES.

*Embroidered Coptic Altar Hanging. Presented by Mrs. Chester Beatty.

ENGRAVING, ILLUSTRATION AND DESIGN.

*A. BRISCOE. Etchings (5).

CIRCULATION.

Various examples of Persian and Turkish pottery. Presented by the executors of Lady Marling, C.B.E.

# PUBLICATIONS RECEIVED

BATSFORD.

GODFREY (WALTER H.). *The Story of Architecture in England*. Part I. From Roman Times to the Reformation. 154 pp. with 133 ills. 6s. 6d.

BEAUX-ARTS, PARIS.

BESNARD (ALBERT). *La Tour*. Catalogue critique par Georges Wildenstein. 200 + 16 pp. + 120 pl.

BLACK.

HOLLAND (CLIVE). *Denmark*. 228 pp. + 32 col. pl. by A. Heaton Cooper. 7s. 6d.

MAXWELL FOSTER (W. R.). *Drawings for Advertisements, Book Illustrations, etc.* How to prepare and sell them. 148 pp. ill. + 9 pl. (2 in col.). 7s. 6d.

Of its kind this book is excellent. Both text and illustrations are as clear as they well could be, and together they enable the reader to grasp the technical methods by which "commercial drawings" are made, and explain the principal mechanical processes of making printers' blocks and the like. The book will be extremely useful to all who



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aspire to make money out of a talent for what is called by the author, and by the man in the street, art.

CALLWEY, MUNICH.

*Münchner Jahrbuch der bildenden Kunst.* 1928. Band V, Heft 3. Herausgegeben von den Direktoren der staatliche Kunstsammlungen. 165 pp. ill. M.12.50.

CAMBRIDGE UNIVERSITY PRESS.

WHITEHOUSE (J. HOWARD). *Creative Education at an English School.* 80 pp. + 87 pl. 16s.

This book deals with what the author calls " creative education " as understood by the staff of Bembridge School. It appears that the school contains a museum and art gallery as well as workshops of various kinds in which the pupils turn out innumerable objects such as are usually classified as arts and crafts, holiday work in photography, boat-building, etc. The scheme of work, methods of instruction, and some of the results are very clearly discussed in the book, a chief feature being the set of illustrations. These show principally woodcuts designed and cut by the pupils. The standard is, considering the circumstances, high; but one could have judged better of that if the ages of the young artists had been given.

CONSTABLE.

CLARK (KENNETH). *The Gothic Revival,* a Study in the History of Taste. 308 pp. + 20 pl. 21s.

CRANTON.

MARTINDALE (PERCY H.). *Engraving Old and Modern.* 208 pp. + 8 pl. 15s.

FABER AND GWYER.

REID (FORREST). *Illustrators of the 'Sixties.* 295 pp. + 90 pl. £3 3s.

GOLDSTON: Privately printed, MUNICH.

GOOKIN (FREDERICK W.). *Descriptive Catalogue of Japanese Colour-Prints.* 58 pp. + 2 col. pl. + portfolio of 8 pl. Limited edition of 500 copies. £5 5s.

GOLDSTON: Privately printed, NEW YORK.

LAUFER (BERTHOLD). *Archaic Chinese Jades,* collected in China by A. W. Bahr, now in Field Museum of Natural History, Chicago. 51 pp. + 36 pl. (3 in col.). £2 2s.

EDITORIAL LABOR, BARCELONA.

FERNANDÈS (JOSÉ). *Marfiles y Azabaches Españoles.* 270 pp. + 88 pl. 8.50 pesetas.

LANE.

MACFALL (HALDANE). *Aubrey Beardsley,* the man and his work. 111 pp. + 13 pl. 15s.

MENZIES (WILLIAM G.). *Collecting Antiques.* 231 pp. + 65 pl. (1 in col.). 25s.

MACMILLAN.

SQUIRE (J. C.). *A London Reverie.* 30 pp. + 56 pl. by Joseph Pennell. 25s.

MEDICI SOCIETY.

HURLBUTT (FRANK). *Bristol Porcelain.* 164 pp. + 64 pl. (8 in col.). £3 3s.

WHITLEY (WILLIAM T.). *Artists and their Friends in England from 1700-1799.* Vol. I, 401 pp. + 17 pl.; Vol. II, 419 pp. + 7 pl. 42s. the set.

MILFORD.

KJELLIN (HELGE). *Die Kirche zu Karris.* 270 pp. + 68 pl.

*Corpus Vasorum Antiquorum. Danemark,* Fasc. 3; *Copenhague, Musée National,* Fasc. 3 by Chr. Blinkenberg and K. Friis Johansen. 17s. 6d.; *France,* Fasc. 8; *Musée du Louvre,* Fasc. 5; 17s. 6d.

MURRAY.

BALDWIN BROWN (G.). *The Art of the Cave Dweller,* a Study of the Earliest Artistic Activities of Man. 280 pp. with 169 ills. + col. frontispiece and 4 maps. 18s.

HAVELL, (E. B.). *Indian Sculpture and Painting,* illustrated by typical masterpieces, with an explanation of their motives and ideals. 288 pp. + 70 pl. (6 in col.). Second edition. 42s.

*Memoirs of Alexander Wolkoff-Mouromtzoff (A. N. Roussoff).* Translated by Mrs. Huth Jackson. 462 pp. + 13 pl. 21s.

OXFORD, CLARENDON PRESS.

BEAZLEY (J. D.). *Greek Vases in Poland.* 87 pp + 32 pl. 42s.

GETTY (ALICE). *The Gods of Northern Buddhism.* Introduction by J. Deniker. 220 pp. + 68 pl. (8 in col.). £5 5s.

ROUTLEDGE.

WINGFIELD-STRATFORD (ESMÉ). *The History of Civilisation.* 2 volumes. 18 + 1332 pp. 42s. the set.

SCRIBNER.

LUTZ (E. G.). *More Things to Draw.* 96 pp. fully ill. 6s.

This book, if we understand the author aright, aims at telling those who cannot draw how to do so. There are people who simply have no power of acquiring that co-ordination of hand and eye on which drawing depends, and it will only be these who will be helped by this consequently dangerous book. The danger lies in the book being used by those capable of acquiring the art of draughtsmanship proper, in which case that gift would certainly be inhibited. By Mr. Lutz's method the child is taught a particular formula for each object he is to draw. To make a leaf you start off with a triangle, oval or other geometrical figure, and then fill in the " details." Different kinds of birds and beasts, as well as human beings and landscapes, are made up in the same way.

THE STUDIO.

BINYON (LAURENCE). *The Poems of Nizami.* 30 pp. + 16 col. pl. 30s.

VAN OEST, PARIS AND BRUSSELS.

*Les Richesses d'Art de la France. La Bourgogne: L'Architecture.* By Louis Hautecoeur. Fascicules vi-ix, planches 65-109.

*Les Trésors des Bibliothèques de France.* Pp. 85-130, fully ill.

CLOUZOT (HENRI). *Histoire de la Manufacture de Jouy et de la Toile Imprimée au XVIII^e Siècle.* i, Text, 205 pp. + 10 pl. and map. ii, Portfolio containing 87 pl. 350 frs.

DEVIGNE (MARGUERITE). *Laurent Delvaux et ses Elèves.* 122 pp. + 14 pl.

LOUKOMSKI (G.-K.). *Mobilier et Décoration des anciens Palais Impériaux Russes (Musées du Peuple).* 48 pp. + 84 pl.

WEYHE, NEW YORK.

BOURGEOIS (STEPHAN). *The Adolph Lewisohn Collection of Modern French Paintings and Sculptures.* 254 pp. with 68 pl. (1 in col.).

WEEKLY.—The Architect, 3118-21.

FORTNIGHTLY.—Der Cicerone, xx, 16, 17; Der Kunstwanderer, x, 9.

MONTHLY.—The American Magazine of Art, xix, 9; L'Amour de l'Art, ix, 8; The Arts, xiv, 3; Bulletin of the Metropolitan Museum of Art, xxiii, 9; Bulletin of the Museum of Fine Arts, xxvi, 157; Cahiers de Belgique, 7; Dedalo, ix, 4; Drawing and Design, iv, 27; Life and Letters, 5; The London Mercury, 108; Pantheon, 8; La Renaissance, xi, 9; La Revue de l'Art, 299; Volné Smery, 1-4.

QUARTERLY.—Artwork, 15; The Art Bulletin, x, 1; The Journal of the British Society of Master Glass-Painters, ii, 4; Old Master Drawings, iii, 10 The Quarterly Review, 498.

CATALOGUES, REPORTS AND PAMPHLETS.

The Hispanic Society of America: *Panels from the Tomb of Don Garcia Osorio; Hispano-Moresque Marble Basin; Effigies of a Knight of Santiago and his Lady; Pompeo Leoni; Castilian Wood-carvings of the late Gothic Period; Hispano-Moresque Ivory Box; Hispano-Moresque Capitals and Base; Choir-stalls from the Monastery of San Francisco Lima, Peru; Preboste; Pareja* (Hispanic Notes and Monographs, 10 volumes).

These ten booklets are in format similar to those issued by the Victoria and Albert Museum and mentioned below. They do not take us so deeply into their respective subjects, but perhaps the writers describe these subjects with more imagination. Where the V. and A. books are precise the American ones are discursive. The latter are not so artistically printed, and the heavily retouched photographs are distinctly less pleasant and instructive.

The Victoria and Albert Museum: *Picture Books of Roman Alphabets; English Embroideries, Part III, Georgian; Chinese Pottery Figures; English Chimney-pieces.* About 4 pp. + 20 pl. each. Post free, 7d. each.

These are four additional booklets belonging to the " Picture Book " series issued from South Kensington. They are models of what such things should be. The little illustrations are chosen with care and taste, and the text, as far as it goes, is at once simple and scholarly.

Privately printed: *Lustre on Glass and Pottery was known in Egypt already in Roman Times,* by F. R. Martin. 20 pp.

*Verslag van het Museum Boijmans,* 1927.

Thannhauser Galerien, Berlin: *Paul Gauguin Ausstellung.*



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TRADE LISTS.—Altman, Berlin: *Katalog* 11, *Alte Drucke, Illustriete Bücher*, etc. *The Book Window*, i, 6. Chatto and Windus: *Autumn List* 1928. Foyle: *Catalogue of Books. Le Bouquiniste Gantois*, 151. Götz, Hamburg: *Eine Auswahl besonders preiswerter Bücher, Katalog* 42. Heffer, Cambridge: *Autumn Books* 1928. Methuen: *Forthcoming Books*. Murray: *Quarterly List*. Norstedts Nyheter, xviii, 7-8. *Now and Then*, 29. Rosenthal, Munich: *Kataloge* 170 *and* 171, *Die Niederlande*. Scribner: *Autumn Announcements*. H.M. Stationery Office: *Monthly Circular*, 115. Weyhe Gallery, New York: *Illustrated Catalogue of Lithographs, Engravings and Etchings*.

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# EXHIBITIONS

GREAT BRITAIN.

*London* :

AGNEW, THOMAS & SONS. Drawings and Water-colours by A. M. Hind (closes December 15).

COLNAGHI, P. & D. & CO. Present Day Potters. Water-colours by Lionel Lindsay.

FINE ART SOCIETY. Flower Paintings. Water-colours, *Wanderings from the Channel to North Africa,* by R. D. Norton.

GOUPIL GALLERY. Paintings and Water-colours by Albert Lebourg. Paintings by Sine Mackinnon.

KNOEDLER, M. & CO. Works by Mancini (closes December 15).

LEICESTER GALLERIES. 120 Caricatures, *Ghosts,* by Max Beerbohm. Paintings and Water-colours by Vergé Sarrat. Drawings in Colours by Mak.

NEW ENGLISH ART CLUB, at the New Burlington Galleries (closes December 15).

PATERSON, W. B. Drawings and Prints by Members of the Central Society.

REID, ALEX. & LEFEVRE. 50 Portraits of Famous People by Alfred Wolmark. Chinese Drawings and Drypoints by Elyse Lord.

ROYAL SOCIETY OF BRITISH ARTISTS. Autumn Exhibition (closes December 22).

ROYAL SOCIETY OF PORTRAIT PAINTERS. Annual Exhibition at the Grafton Galleries (closes December 1).

ROYAL INSTITUTE OF OIL PAINTERS. 45th Exhibition (closes December 15).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Annual Exhibition of the English Wood Engraving Society.

TOOTH, ARTHUR & SONS, LTD. Paintings by Ivon Hitchens (opens December 5).

TWENTY-ONE GALLERY. Paintings by Gladys Owen.

WALKER'S GALLERIES. Stoneware and Pottery by Charles Vyse. Water-colours. *Flowers,* by Ann Maitland (closes December 20).

*Brighton* :

FINE ART GALLERIES. Autumn Exhibition of Modern Art.

*Liverpool* :

WALKER ART GALLERY. 56th Autumn Exhibition of Modern Art (closes December 8).

GERMANY :

*Munich* :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

*Lucerne* :

HANSEN GALLERY. Old and Modern Paintings.

# SALES DURING DECEMBER

ENGLAND :

*London* :

CHRISTIE, MANSON & WOODS. December 5 and 6, Old English and French Furniture, Decorative Objects and Porcelain belonging to the Marquess of Lincolnshire. December 7 and 14. Old Masters. December 14, Early Pastels belonging to Mr. J. Wentworth-Smith.

DEBENHAM, STORR & SONS, December 4-6, 11-13, 18-20, Jewellery and Plate. December 14, Furniture.

HARMER, H. R. December 3, 10, 11, 17 and 31, Stamps.

SOTHEBY & CO. December 3-6, Library of the late Sir Edmund Gosse. December 4, Old Engravings, Sporting Prints, etc. December 5, Pictures of the Italian and Dutch Schools. December 6, Old English and other Glass, Textiles, etc. December 7, Chinese Works of Art, Old English Furniture, etc. December 10-13, Printed Books. December 12, Old Master Drawings. December 13, Egyptian, Sumarian, Greek and Roman Antiquities. December 14, Old English Furniture and Needlework. December 17-21, Printed Books and Manuscripts, Autograph Letters, etc.

FRANCE :

*Paris* :

LAIR DUBREUIL, F., at the Galerie Georges Petit. December 3, the first portion of the Collection Camille Pissarro. December 6 and 7, Objets d'Art from the Collection of Madame Cecile Sorel. At the Hotel Drouot. December 7 and 8, the second portion of the Collection Camille Pissarro.

GERMANY :

*Berlin* :

CASSIRER, PAUL. December 11, Jewellery and Objets d'Art from the Collection E. Gans.

DUVEEN



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# FORTHCOMING SALES. CHRISTIE'S AND SOTHEBY'S

## BY A. C. R. CARTER

There are agreeable signs that the series of December sales at CHRISTIE'S will be of such attractiveness as to evoke interest among collectors ready to welcome renewed activity in the sale-rooms. I find, for example, that the picture dispersal arranged for December 14 consists of many works which will appeal to every class of amateur and professional collector. Students of the art of Canaletto should be especially drawn by the four earliest views of Venice that can be assigned to this careful painter, and readers of this magazine should be further interested in that as far back as June, 1923, Mr. W. G. Constable wrote a long article upon them in THE BURLINGTON MAGAZINE. They have been sent to Christie's from the collection of Capt. T. A. Tatton, of Preston, along with the remarkable letters written by Canaletto himself in 1725-6 to the patron who had commissioned them, Signor Conti of Lucca, who rewarded the artist with 90 sequins (including a bonus), that is, about £45. This Tatton collection leads off with an unusual array of Turner drawings, thirty-four of which have never been framed and therefore well preserved in portfolios. Among the few framed are a pair from the Ayscough Fawkes collection and *Rigi at Sunset,* from the John Edward Taylor sale, 1912, which, if I mistake not, was the drawing which realized 2,000gs. A full-length portrait of *Queen Charlotte* by Beechey, with a Windsor background, will remind some that another full-length of George III's consort in the grounds at Frogmore, was sold last year, and that Lawrence's full-length of her, which went for 4,500 gs., when offered by Viscount Ridley, was afterwards bought by the National Gallery at 5,000gs.

Other portraits in the sale include Lawrence's *Georgiana Duchess of Bedford;* Hoppner's *Lady Charlotte Campbell;* Reynolds's *Anne Viscountess Townshend;* Raeburn's *Miss Liddell;* two good Romneys, and a portrait of a lady by the versatile parson-painter, the Rev. Matthew W. Peters, R.A. Interest in the Iveagh bequest will be renewed by another picture of *Old London Bridge,* painted in 1630 by Claude de Jonghe, and collectors of racing pictures (who now form such an important body in the collecting world) will be attracted by an early view of *Newmarket Heath,* with Ely Cathedral in the distance, painted by John Wootten, in 1730—the "Daddy" of English sporting artists. Another picture that is sure to appeal to this section is a large view of the *Belvoir Hunt,* made in 1785 by J. N. Sartorius, from the Tomlin collection. The huge sum paid in the recent Six sale for the famous Terborch picture of a girl reading a letter will draw attention to an example sent by Mr. E. H. Hope-Johnstone, of a characteristic composition by the master, a *Lady at her Toilet.* It is worthy of remark also that there has been no Terborch work of importance in any London sale-room this year, and that the master was not represented in the Holford dispersal. Van Goyen, too, will be well illustrated on December 14 by an atmospheric picture showing the turmoil of a squally day on a river, dated 1647, and bought in the Duchess of Ancaster's sale, 1818, for a frugal sum by a lady collector, a member of the family of Captain A. F. Dawson, who has sent it to Christie's along with a number of works collected by her a century or so ago, when attributions were more conjectural and more enthusiastic. Thus the portrait of *Charles V,* which was lent to the British Institution in 1846, was described as by Titian and admired as such, but this well-painted picture is probably by a follower. Altogether this sale should have several piquant moments and doubtless there will be keen bidding for a very fine series of pastel portraits by John Russell, R.A., from the Wentworth Smith collection.

As I write this, I learn that the sale will also include probably the finest example of John Zoffany's gifted art ever seen at auction. This is a group of the family of Sir William Young, painted about 1770, and shows all the master's skill in elegant arrangement.

On the previous Friday, December 7, Christie's will include a number of pictures belonging to that picturesque figure, the late Marquis of Lincolnshire; two being by Reynolds, a portrait of *Charles Earl Camden,* 1782, and of *William Earl of Shelburne,* who became the first Marquis of Lansdowne. Other properties of the late peer will occupy proceedings on December 4-6, beginning with the various specimens of old English silver, among which is an ornate silver-gilt casket, engraved with the inscription, "Mr. Pitt's Inkstand, Wycombe Abbey, 1802." This is just the kind of trophy which should settle the question of the appropriate choice of a gift to some eminent statesman (of any party) from his political adherents. Harbouring no political opinions and hoarding up no money I cannot buy it myself, but I make a present of the idea to some rich partisan that he should annex the inkstand and then just "wait and see" to whom it might be judiciously offered. The Lincolnshire furniture contains two statesman-like Chippendale writing desks, and there are several haughty William III walnut chairs. Quite a museum piece is provided by the old English sedan chair, used up to 1805 by Anne, Lady Carrington, at Whitehall, and with it is the original chair-clock bearing this lady's monogram. The French furniture is especially good and will be welcomed because of the paucity of fine pieces last season. Collectors will consider most of this Lincolnshire array "important," particularly a Louis Seize commode by A. Weisweiler, decorated with Japanese lacquer plates, and a writing table by C. L. Coste, similarly ornamental. The chief Louis table is possibly one of Roger Vandercruse Delacroix' designs, of very graceful form. And there is, too, a remarkably beautiful Louis Quinze marqueterie table by G. Kemp. Everybody has read about that sinister figure, Monsieur Fouché, of the French secret police. When the Lord Carrington of the day hired Fouché's hotel in Paris, in 1816, he was able to bring back to London the police minister's mahogany secrétaire. Here again is another tangible suggestion for a suitable gift—to some powerful commissioner at Scotland Yard.

Even the enthusiasts of auction were unprepared for the works of art collected by Sir Hercules Read to top £20,000 at SOTHEBY'S last month, and very few could anticipate such a big final bid as £4,200 for the tapestry of *The Holy Trinity,* which Mr. Marillier urged should be attributed to a German rather than to an English origin. But the flair of the sale-room is often unaffected by the expertise of critical authority, and the final bid was obviously due to the belief that the panel was, after all, of native craftsmanship. The December programme of Sotheby's sales is again very "throng," as they say in Yorkshire, and is diverse enough to satisfy every taste. From the picture point of view the sale of December 5 contains several notable items, and it may well happen that the sporting pictures belonging to the late Captain James Octavius Machell, of Newmarket, will provide the keenest bidding. In my salad days Captain Machell was a turf-god, and the collection naturally includes portraits of this worthy's own horses and of such equine champions as Hermit and Ormonde. But the painters of these will have to bide their time at auction. The market wants the sporting old masters such as J. Ferneley, who painted "The Belvoir Hunt in full cry" in 1823. Another Ferneley picture, from another source, is his portrait of Squire Villebois, Master of the Vale of White Horse Hunt in the 'fifties. The great success—however belated—of John Zoffany's portraits this season will probably be continued by a family group, 1764, sent by Mrs. E. E. Fry and there is a clever kit-cat portrait by Hoppner of a somewhat notorious young spendthrift of his day, *Wilson Gale Braddyll,* the uncle of the collector, Charles Townley. A portrait by Paul van Somer of *Sir Giles Allington* should have a certain *succès de curiosité,* apart from any pictorial merit, for it represents a Stuart knight who was fined £10,000 for marrying his niece. Formerly belonging to the Rev. William Hawkins, whose wife was the daughter of Izaak Walton, is a portrait of the great angler, a powerful picture to which no artist's name can be accurately given but which should challenge students to find a cogent ascription. Another interesting portrait, attributed to Cornelis van Cleef, and dated 1543, is of *Anna van Spragan,* niece of that Guillaume Gout who, as Receiver-General of Holland, built the palace of the old Princes of Orange. There was a Madonna subject by this painter in the Flemish Exhibition at Burlington House last year.

There is to be a William Blake feast on December 17. Another set of the celebrated series of illustrations of *The Book of Job* has been sent "all the way from New Zealand," to which they were apparently taken by Albin Martin about 1850. Martin was a pupil of Linnell, whose two sets fetched 3,800gs. and 480gs. at Christie's in 1918. The first set to appear at auction was Lord Crewe's, which brought £5,600 at Sotheby's, in 1903. There are also from another collection two drawings by Blake, *Oberon and Titania* and a Job study. In the sale of antiquities, December 13, the chief prize is a bronze statuette of *Aphrodite* from Maccrata, Umbria. The style of the Ionic tunic and the manner of its draping suggest affinity to the Koræ of the Athenian Acropolis, and the date 460 B.C. has been assigned to this important relic. The sale will also contain some very good specimens of Greek vases. Old engravings on December 4 include a set of four aquatints illustrating the sea fight between the British frigate Java and the American, Constitution, 1812, with others now very much in demand in the States. I understand also that a dispersal of old master drawings is to be held on December 12, and that varied and important works of art are to be offered on December 14.



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One cannot expect a Six or a De Nemes collection to be sold every month in any continental sale-room. Suffice it to note that, as I anticipated, the highest sum realized in the latter sale at MULLER'S was £14,500 for *The Immaculate Conception*, by El Greco. It is noteworthy also that on November 15, in BOERNER'S sale at Leipzig, a first state of Rembrandt's *The Three Crosses*, brought £1,875. It is announced by PAUL CASSIRER, of Berlin, that he will sell on December 11 the Eduard Gans collection of multiform antiques of Hellenistic, Roman, Early Christian, and Frankish periods—a collection which seems to be a parallel to that formed by Sir Hercules Read. The Cologne firm MATH. LEMPERTZ is conducting a dispersal of the extensive collections housed in the Villa Hammerschmidt at Bonn. The porcelain comprises specimens of Sèvres and Vincennes, Meissen and Höchst, Franchenthal and Ludwigsburg, and there is a finely carved cupboard with figures of the Evangelists, Luke and Mark, and many scriptural subjects in relief, of Cologne work, 1630. Numerous miniatures include examples by Greuze and Pourbus and the pictures are chiefly by nineteenth-century German artists. On December 10-11, at the GALERIE GEORGES PETIT, Paris, will be sold the Ribes-Christole collection of pictures, among which is a Beechey portrait, dated 1798, which seems to me to be of some British architect. There is also a pastel portrait by John Russell, R.A., of *Sir William Fawcett*, and another pastel of merit is one by Madame Vigée Le Brun of herself in a turban. Earlier, on December 6-7, at the same galleries, the collection of pictures and objets d'art, formed by Madame Cecile Sorel, includes a Reynolds portrait of *Mrs. Lloyd*, and there are many attractive pieces of Louis furniture. Another very interesting sale is announced at the HOTEL DROUOT, Paris, December 7-8, of a comprehensive collection of 275 etchings, aquatints, and lithographs representing every important work by Camille Pissarro, including his own etched portrait in the first state.

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WEEKLY.—The Architect, 3122-6.

FORTNIGHTLY.—Der Cicerone, xx, 21.

MONTHLY.—The American Magazine of Art, xix, 11; Bollettino d'Arte, viii, 1-4; Die Böttcherstrasse, i, 6; Bulletin of Metropolitan Museum of Art, xxiii, 10; Bulletin of The Minneapolis Institute of Arts, xvii, 23; Drama vii, 2; Gazette des Beaux-Arts, 789-90.

BI-MONTHLY.—Oud-Holland, xiv, 5.

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TRADE LISTS.—Ackermann and Sauerwein, Frankfurt am Main. *Lager-Katalog ii*. Baer, Frankfurt am Main. *Antiquariatskatalog*, 748. *Le Bouquiniste Gantois*, 152. *The Cambridge Bulletin*, lxi. Goldschmidt, *Catalogue* xv. Gutekunst and Klipstein, Berne: *Alte und Moderne Original-Graphik*. Margraf, Berlin; *Uber das Sammeln alter Möbel Norstedts Nyheter*, 9-10. Otto Vaenius House, Antwerp, *Maitres de l'Ecole Flamande du XVe au XVIIe Siècle*. Rimell: *Books with Coloured Plates (Old and New*, 1795-1925). H.M. Stationery Office: *Monthly Circular*, 116.



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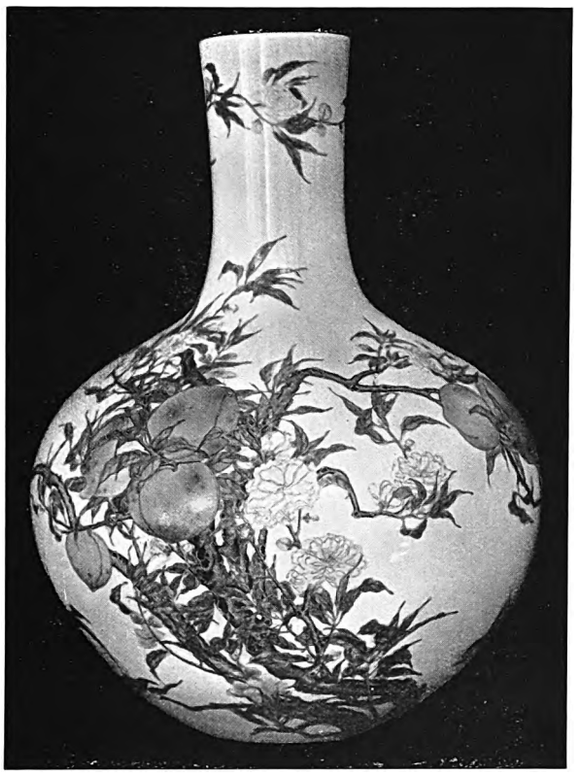

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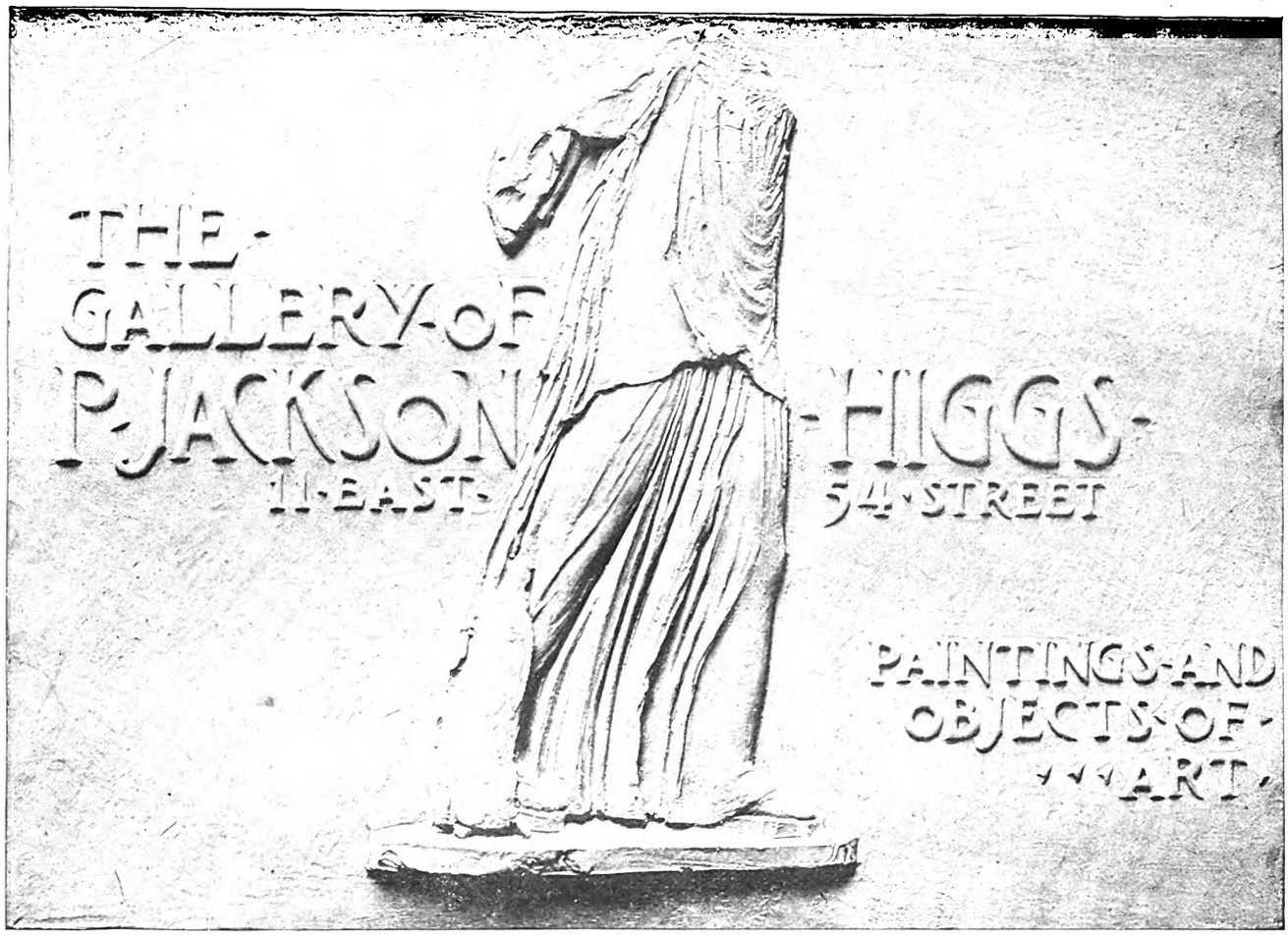


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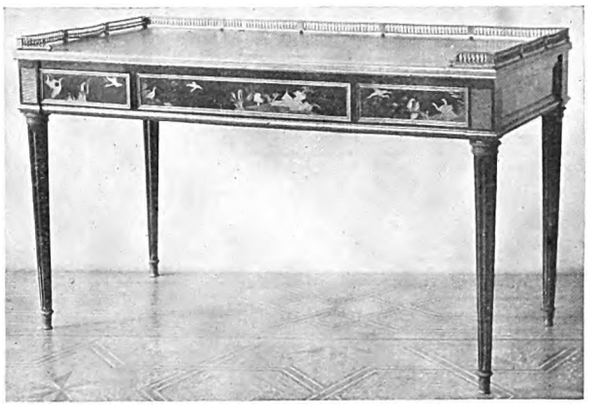

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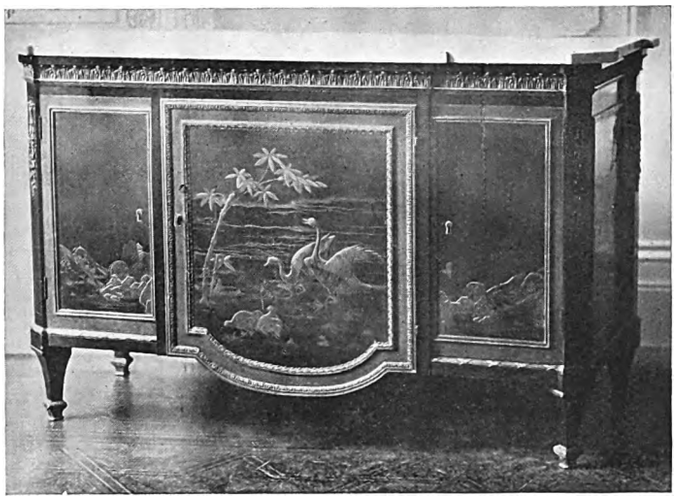

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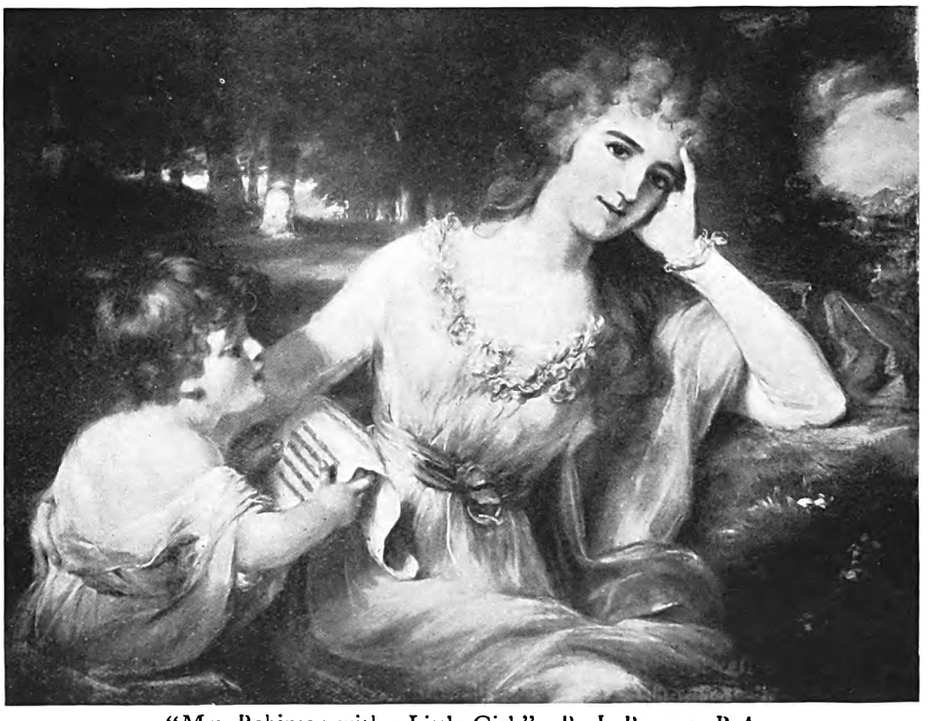

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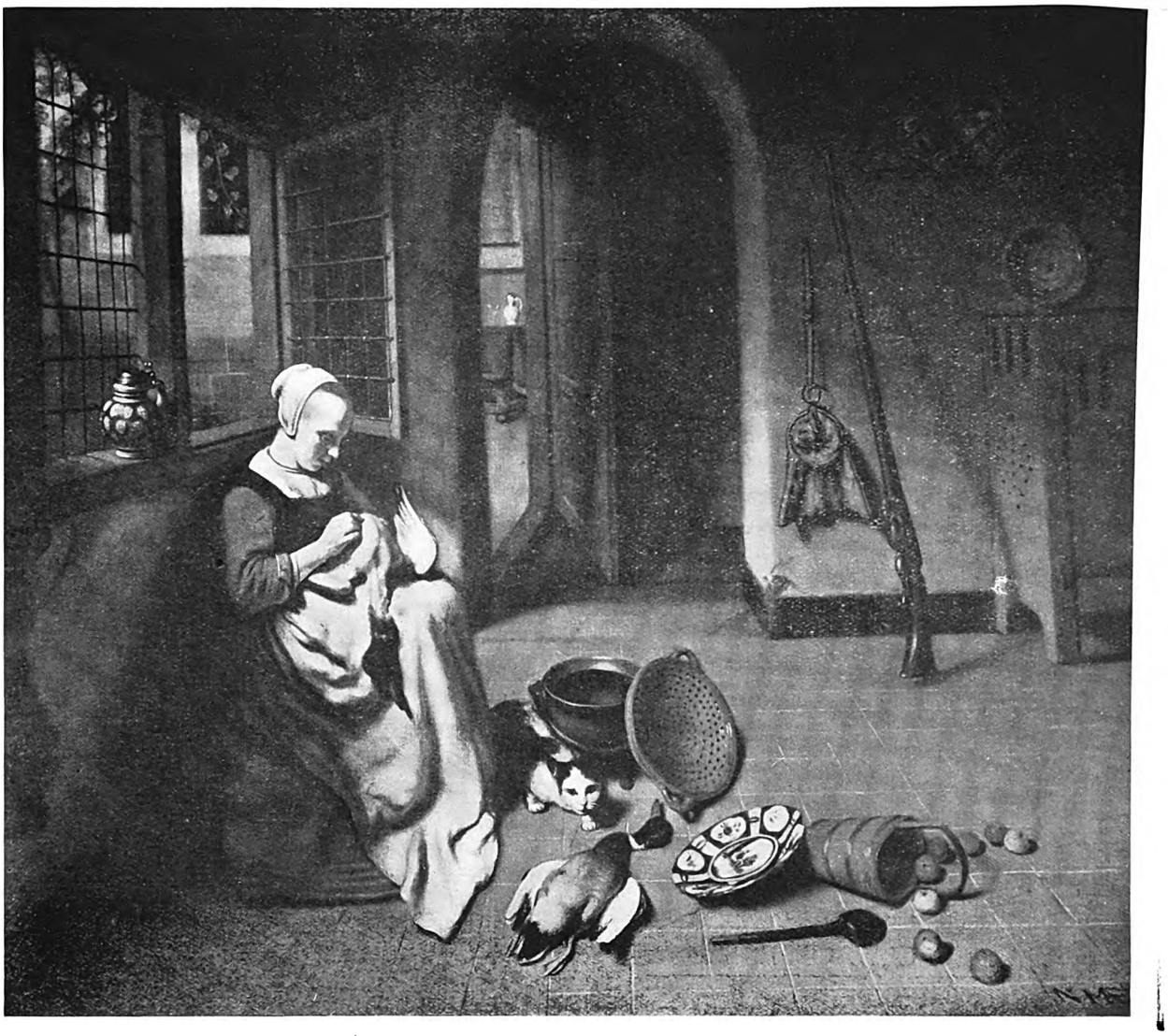

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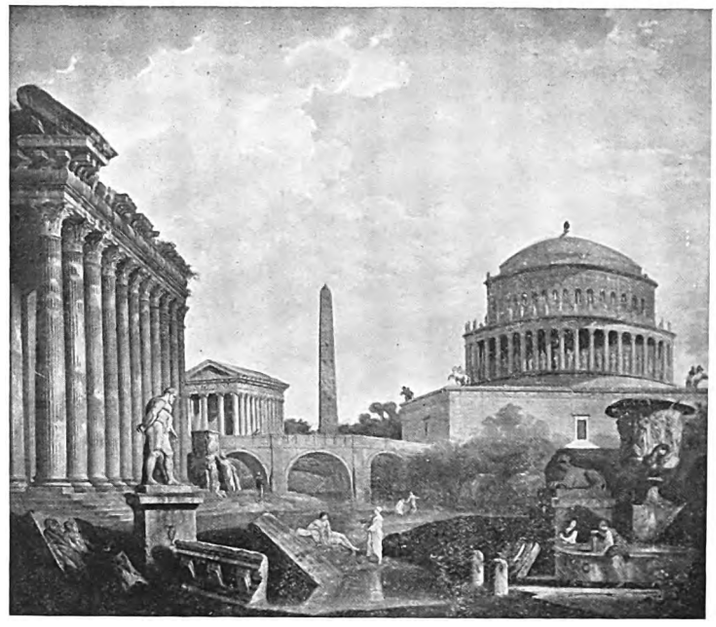

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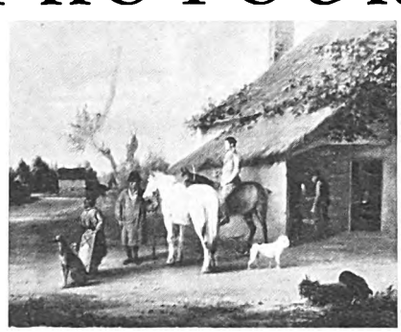

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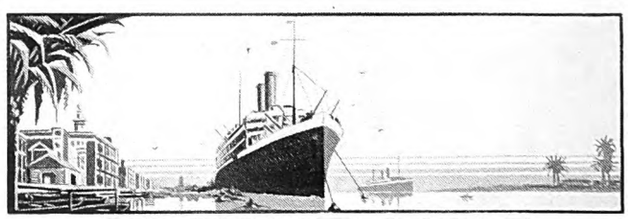

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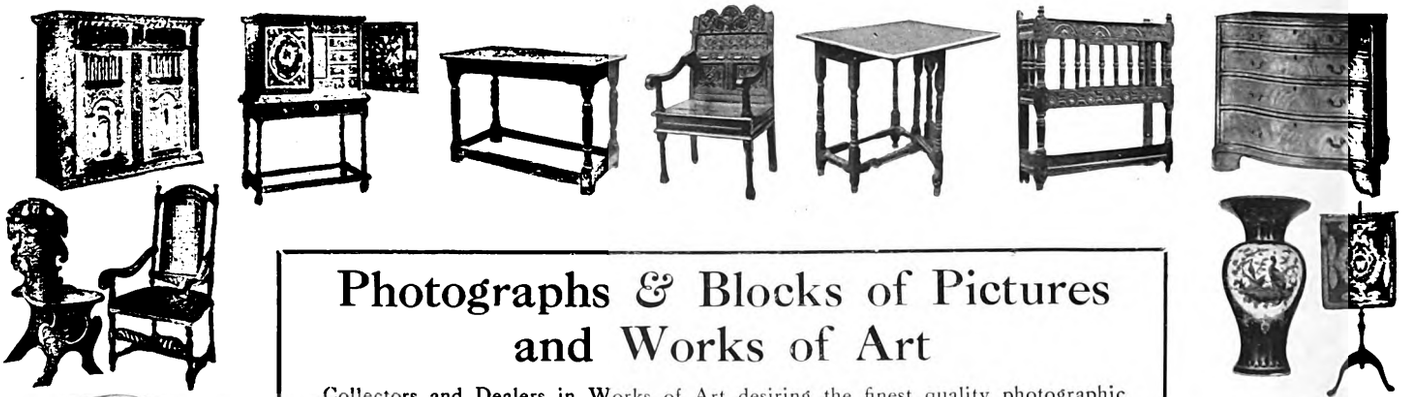

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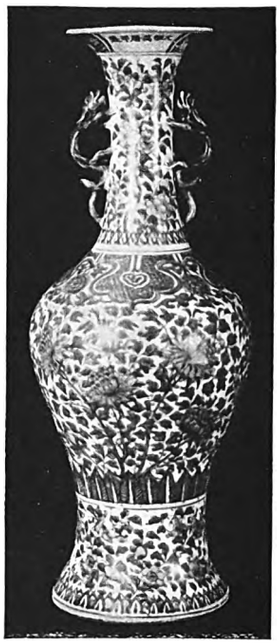

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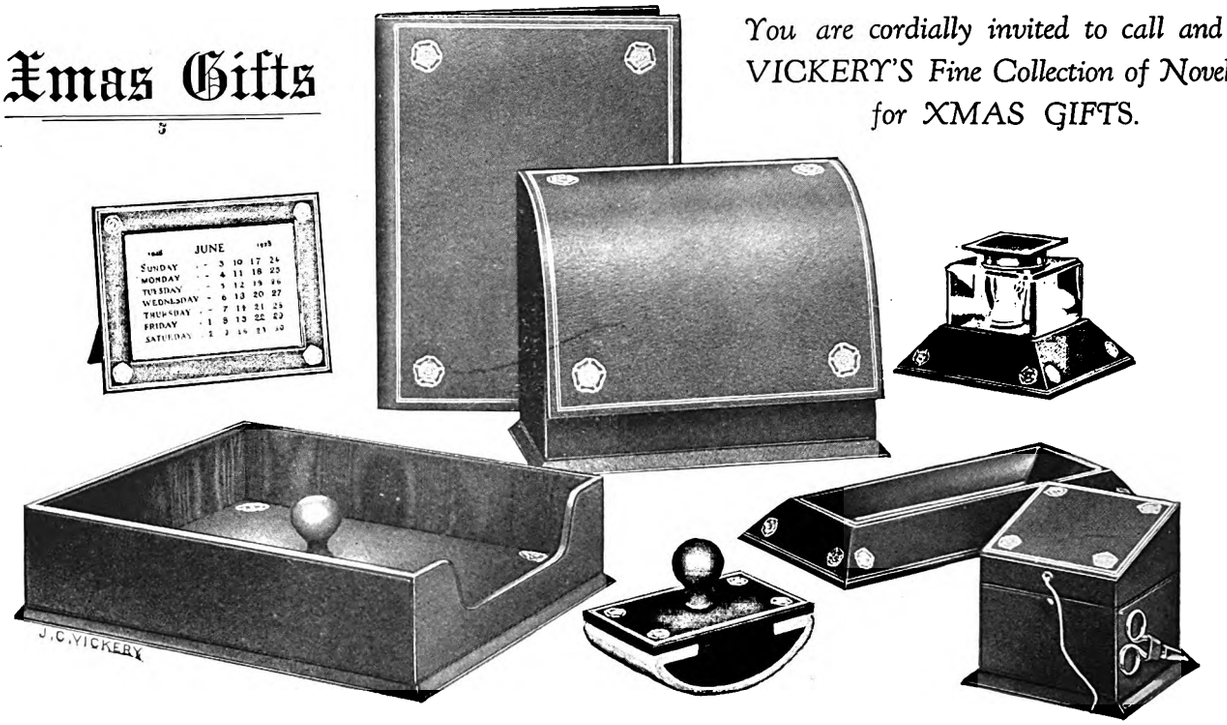


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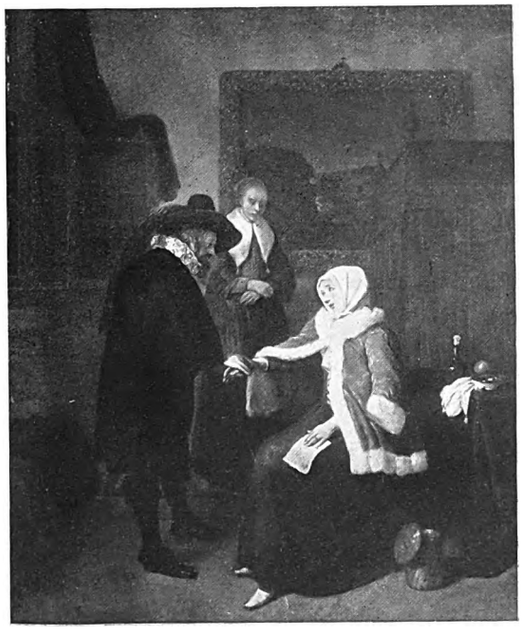

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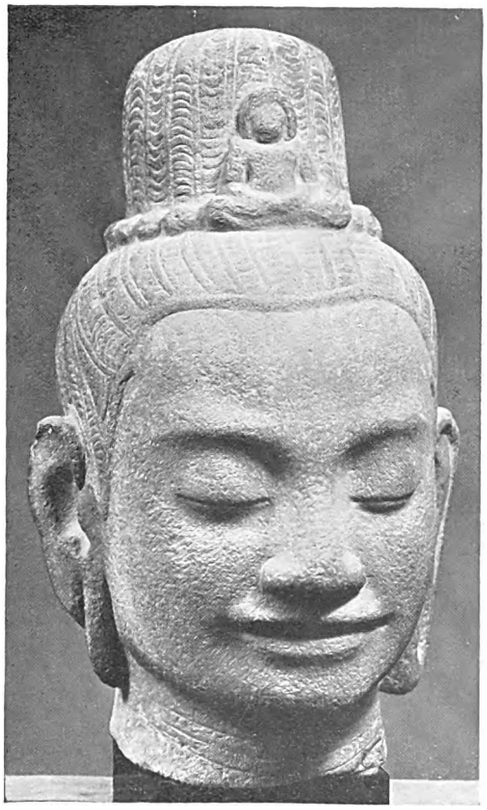

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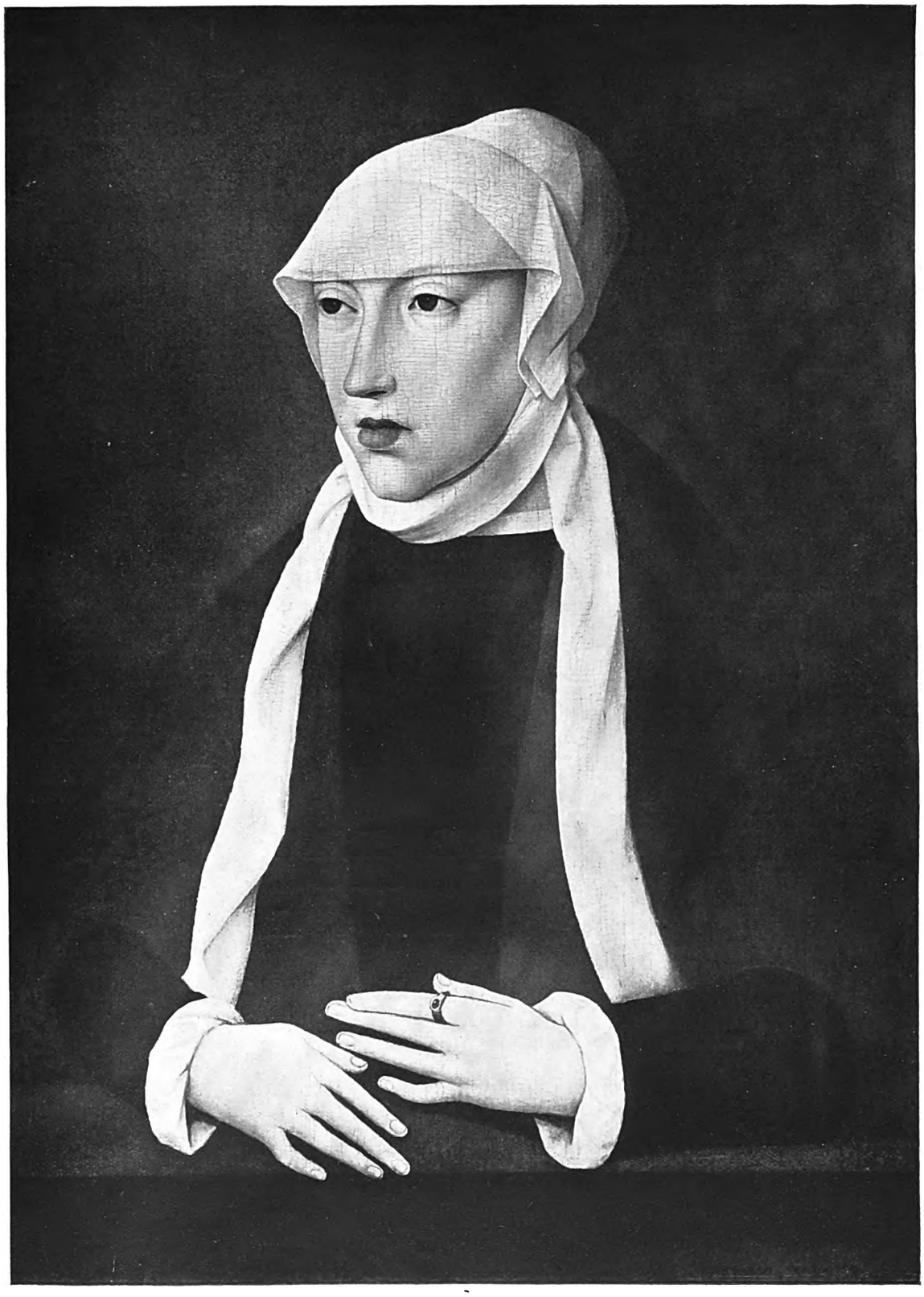

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